



DALA'IL AL-KHAYRAT

PRAYER MANUSCRIPTS
FROM THE 16th - 19th CENTURIES

The collection of the
Islamic Arts Museum Malaysia

This catalogue is published in conjunction with the exhibition 'Dala'il al-Khayrat: Prayer Manuscripts from the 16th - 19th Centuries' which was launched at the Islamic Arts Museum Malaysia on 11th March 2016.

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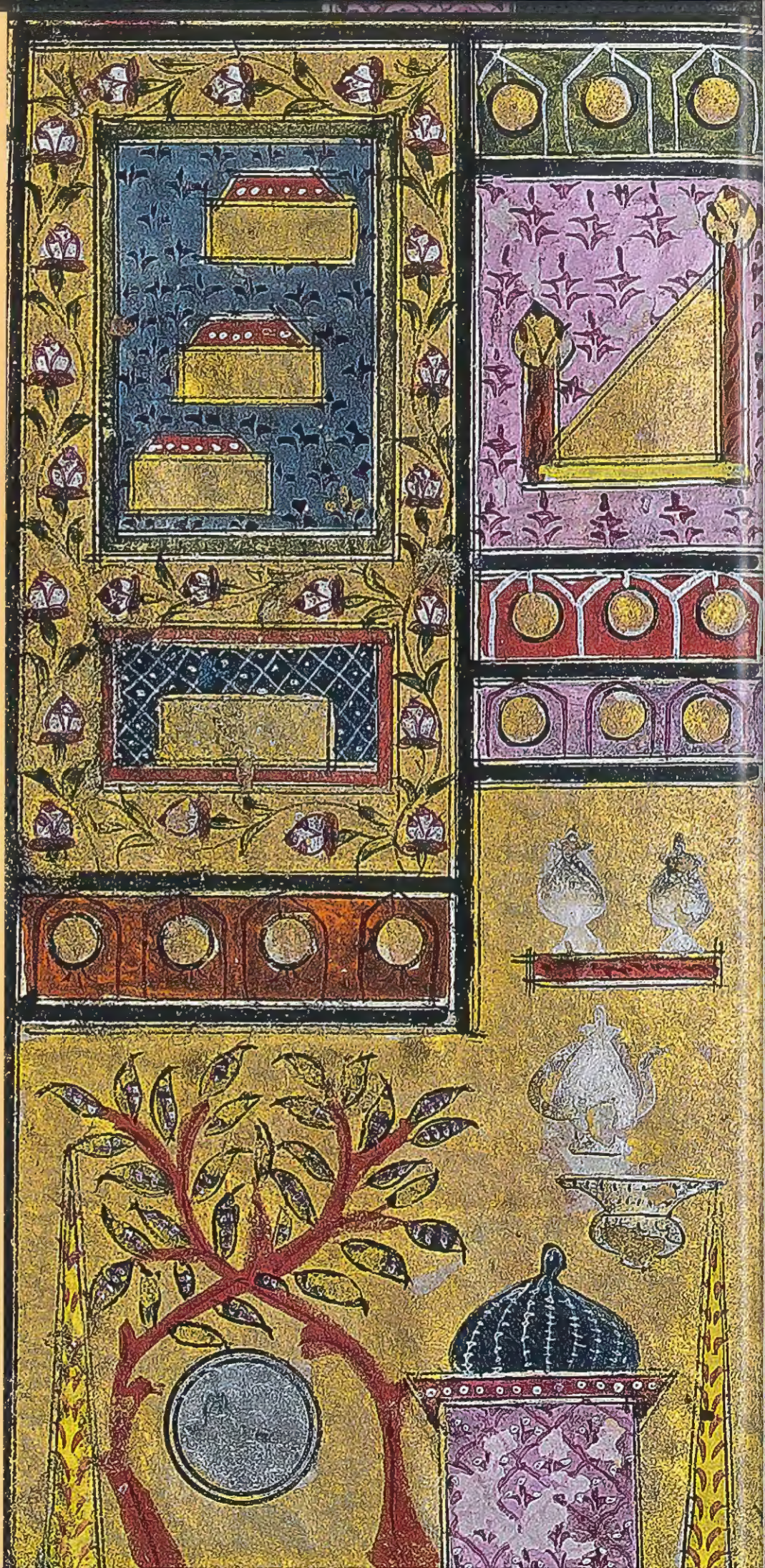
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PREFACE

﴿ إِنَّ اللَّهَ وَمَلَائِكَتَهُ يُصَلُّونَ عَلَى النَّبِيِّ يَا أَيُّهَا الَّذِينَ ءَامَنُوا صَلُّوا عَلَيْهِ وَسَلِّمُوا تَسْلِيمًا ﴾ ٥٦

سُورَةُ الْاَحْزَابِ: 56

"Verily, God and His angels bless the Prophet: [hence,] O you who have attained to faith, bless him and give yourselves up [to his guidance] in utter self-surrender!"

(Surah Al-Ahzab: Verse 56)

The recitation of prayers upon the Prophet Muhammad (ﷺ) is a direct command from Allah. Dala'il al-Khayrat is a gift presented to us by Moroccan theologian, Imam Al-Jazuli, in helping us to recite the *salawat* upon the Prophet Muhammad (ﷺ). This compilation of prayers by Imam Al-Jazuli, shared directly from his heart, is divided into the days of the week, but with a special addition of one extra day. The *hikmah* in dividing the prayers into eight days, instead of seven, remains a mystery to this day.

As the manuscript has caught the interest of devout Muslims, illustrations and illuminations were added to complement the production of this compilation across the Islamic lands. In this beautifully presented publication, 27 copies of Dala'il al-Khayrat manuscript are presented with their splendid embellishments, reflecting its esteem from the 16th century through the 19th century. Hopefully, this catalogue and exhibition will open up a new scope and appreciation to a work that has inspired the world for so long.

Syed Mokhtar Albukhary
Chairman
Albukhary Foundation

FOREWORD

Allah glorifies the Prophet Muhammad's name and commanded us to honour him in our prayers. This commandment encouraged the North African theologian Muhammad ibn Sulayman al-Jazuli (d. 1465) to compile a series of *salawat* upon the Prophet Muhammad (ﷺ) from the Hadith, and distribute them along the days of the week to facilitate the recitation. The manuscript "Dala'il al-Khayrat" soon became among the most celebrated prayer books in Islam, which later enticed the calligraphers, illuminators and illustrators to embellish the manuscript copies and present them in their splendid form.

This publication, which captures the importance of the content of Dala'il al-Khayrat and the beauty of its embellishment, is unique. Imam Al-Jazuli placed much emphasis on the importance of Dala'il al-Khayrat in his preface by highlighting the virtues and the high esteem of such prayers, apart from supplementing his text with information related to the Prophet (ﷺ); for instance, the 201 names of the Prophet (ﷺ) and his physical description. The manuscript has since been a testament of love to the Prophet Muhammad (ﷺ), being carried with pilgrims and recited orally in gatherings.

Included both in the publication and exhibition is a collection of 27 manuscripts of Dala'il al-Khayrat from the collection of the Islamic Arts Museum Malaysia (IAMM). The publication aims to demonstrate the importance of not only the content of the manuscript, but also to discuss in details the distinctive styles of embellishment in the manuscripts copies. These aspects are presented in the catalogue section of the publication through thorough research on the regional decorative characteristics of each manuscript as well as its impact on the living tradition. This scholarly work is an effort by IAMM as a contribution to the development of the academic world.

This work, at its initial stage, was part of the Master's programme of curator Nurul Iman Rusli; accordingly, I would like to extend our appreciation for all the work and effort that she has put in developing this publication in its exceptional form.

Syed Mohamad Albukhary
Director
Islamic Arts Museum Malaysia

وَبَارِكْ وَسَلِّمْ عَلَيَّ مُحَمَّدٍ
وَاللَّهُمَّ إِنِّي خُفِّلْتُ صَلَاتِي
وَعَلَى آلِ مُحَمَّدٍ
وَعَلَى آلِ مُحَمَّدٍ
وَعَلَى آلِ مُحَمَّدٍ
وَعَلَى آلِ مُحَمَّدٍ

CHAPTER ONE

INTRODUCTION

Words, both spoken and written, have always acted as a strong unifying force within the Islamic societies. In fact, the oral tradition was rooted deep within the Arab tribes even since the pre-Islamic period. The Arabs were and still are the people of poetry and literature. Originally, poetry was intended for oral recitation and oral dissemination in which poets recite their compositions to their people, especially *rawi* the reciters, until they know every couplet by heart. In order to safeguard these gems, the literate Arabs wrote down these beautiful lines on whatever materials lay to hand. The famous *Muallaqat* (the Seven Odes), considered as the finest Arabic poetry, is the best example. Besides being recited and chanted, the *Muallaqat* was also written down on Coptic linen and hanged around the Kaaba in Makkah – as described by Ibn Abdu Rabiḥ in his treatise *Iqd al-Farid* (The Precious Necklace). These poems were composed in the classical *Qasidah* pattern, with *madih*, a tribute to the poet, his patron and his kin, as its main theme.

After the advent of Islam, the tradition of oral recitation and dissemination continued. The most significant and important of this tradition is the revelation of the Qur'an, the Sacred Words of Allah. Each and every Divine verse received by the Prophet Muhammad (ﷺ) through Archangel Gabriel (ﷺ) was of oral nature. The Prophet (ﷺ) heard and repeated the revelation. In relaying the Qur'anic verses, the Prophet (ﷺ) proceeded in the same manner as the poets. He (ﷺ) would recite the revelation to his companions until they were able to repeat it (Pedersen, 1984). Hence, oral recitation acts as its mode of publication (Gregor Schoeler, 2009), long before the verses were compiled into a *Mushaf*. Thus, throughout the history of Islam, oral transmission of the Qur'an as well as the different branches of knowledge proceeds alongside the written (Pedersen, 1984).

In the context of literature and religious sciences, the tradition remains unchanged. Poetry and prayers were honoured by different societies within the wide range of the Islamic lands for its memorisation and recitation; either in public gatherings or in private affairs. The veneration of the Prophet Muhammad (ﷺ) is the strongest binding force, and thousands of poets have expressed their love for the Prophet (ﷺ) in beautiful lines (Muhammad Bukhari Lubis, 1983). Besides poetry, the *salawat*, supplicating prayers that express devotions and blessings to the Prophet Muhammad (ﷺ), are also treasured. Just as the learning and the recitation of the Qur'anic verses are held in a circle (*halaqa*), whereby the master (*shaykh*) is seated in the middle and surrounded by his disciples, the recitation of the *salawat* is conducted in the same setting around a column in a mosque. The beautiful compositions will be recited aloud and repeated until they are known by heart, and passed on from one generation to the next in oral and written forms.

Dala'il al-Khayrat – A Prayer Book

Across the breadth of the Islamic lands, prayer books appear to have been a prevalent branch of religious sciences that were composed and transmitted. Copies of manuscripts that contain compilation of prayers, Qur'anic verses, names and attributes of Allah, and characteristics of the Prophet Muhammad (ﷺ) including the devotional illustrations of *hilye*, sole of the Prophet (ﷺ), as well as his genealogy were much celebrated. These prayer books, of different titles and nature, gained their greatest fame and were almost considered talismanic to those who recite, write and listen to them.

Among all the prayer books, Dala'il al-Khayrat has great significance. It is a manual of blessings and prayers to the Prophet Muhammad (ﷺ) which was composed in Morocco during the 15th century AD by a prominent Sufi of Shadhili school, Imam Al-Jazuli (d. 1465 AD / 870 AH). Dala'il al-Khayrat is the most eminent and widely read prayer book not only in its native land, Morocco, but also spread across the rest of the Islamic lands. Considered as the most acclaimed source of *salawat* upon the Prophet Muhammad (ﷺ), Dala'il al-Khayrat contains a long litany of blessings and prayers which is to be recited on each day of the week. The *salawat* presented by Imam Al-Jazuli in his work reflect the spontaneous composition of blessings to the Prophet (ﷺ) poured directly from his heart. Precisely, as Kitab al-Muwatta' of Imam Malik (ﷺ) is the first to be compiled among the major books of Hadith, Dala'il al-Khayrat is the first among the books of *salawat*.

With the objective to assimilate a deep love towards the Prophet Muhammad (ﷺ) in the Muslim societies through different elements, among which is to recite prayers and blessings upon him (ﷺ), the work of Imam Al-Jazuli has spread far and beyond his native land. The text were copied by many scribes over the centuries – either produced in ateliers as a commissioned work by a royal patronage or written down during the learning circles by disciples of a Sufi sect. After the time of Imam Al-Jazuli, additional passages were added to the text. Some copies added Asma' al-Husna, the 99 names of Allah, and the names of the 25 prophets as mentioned in the Qur'an. Other copies added in their preface instructions on the ways to handle and recite the *salawat*. The chains of *ijaza*, certificate of reading or listening to the content of Dala'il al-Khayrat, can also be found in several copies of this work. The *ijaza* confers the recipient the right to transmit or teach the text, and at the same time it bears witness to their attendance at a reading session (Witkam, 2013). Furthermore, some of the Dala'il al-Khayrat copies were re-bound at a later time and pages of Qur'anic verses have been added to the new bound manuscripts. As this prayer book has caught the heart of Muslims, many scholars of Islamic thought have written commentaries on it; either included in the margin of the copies of Dala'il al-Khayrat or as a complete different work as a whole.

A pocket-sized manuscript of Dala'il al-Khayrat serves as religious references for Muslims apart from being a protective device. It is conveniently carried to special ceremonies and gatherings, and is shared between members of the circles during the recitation. The popularity of Dala'il al-Khayrat secured its production in the vast areas around the Islamic world. These copies have travelled far and beyond. Besides the Islamic countries, Dala'il al-Khayrat has also found its way into the personal collection or collections of Islamic manuscripts of many institutions in the West, some of which were well documented and published in catalogues.

The recitation of Dala'il al-Khayrat was not only heard within the lands of the Islamic world. It was welcomed by Muslim societies in the East and West. Today, these prayers and blessings upon the Prophet Muhammad (ﷺ) are still recited following the days of the week, in public gatherings and in *Zikr* congregations in mosques. The recitation of the whole Dala'il al-Khayrat in one sitting may take up to two hours, with a consistent rhythm. The gatherings are usually conducted annually during a special ceremony held by Sufi sects. *Ijaza* was also granted by the Imams to his disciples, a tradition that is carried on until today.

Imam Al-Jazuli: His Background and Works

Imam Abu Abdullah Muhammad ibn Sulayman ibn Abu Bakr al-Jazuli al-Simlali al-Sharif al-Hasani traced his ancestry to Imam Hassan ibn Ali, the grandson of the Prophet Muhammad (ﷺ). He was a member of the Jazula Berber tribe, from a place called Sus al-Aqsa, a town in southwest Morocco. His first *nisba* (attributional name) refers to Jazula, his Berber tribe, whereas his second *nisba* refers to Simlala, a sub-tribe which was one of the most important Berber tribes of Jazula (Muhammad al-Mahdi al-Fasi, 1989). He was living in Jazulah where he began his quest for knowledge by reading and memorising the Qur'an as well as learning the traditional Islamic knowledge from the scholars of his hometown.

He then travelled to Fez, a city considered as the first Islamic spiritual centre in Morocco that was founded by the Idrisid dynasty. In Fez, he attended lectures at Madrasah al-Saffarin where he mastered the *fiqh* (the Islamic jurisdiction) of the Maliki school and studied under the Sufi scholars of his time such as Ahmad al-Zarruq al-Bamussi and Shaikh Abu Abdullah Muhammad ibn Abdullah Amghar al-Saghir. From Fez, he travelled far and beyond to various places including Makkah, Madinah and Al-Quds, and stayed in these Holy lands of Muslims for almost 40 years.

When he returned to Fez, Morocco was facing the difficult times of political upheaval. The Portuguese was occupying the Mediterranean and the Atlantic coasts of Morocco. The sufferings that the Moroccans had to endure were massive. Imam Al-Jazuli decided to worship in solitude and thus went into a *khalwah* (solitary retreat), where he remained for around fourteen years practicing abstinence and devoting himself to worshipping Allah. It is believed that this was the period when he composed Dala'il al-Khayrat as an assembly of prayers upon the Prophet Muhammad (ﷺ). It is also said that Imam Al-Jazuli compiled the contents of the prayers from various manuscripts found in Khazanah al-Kutub, Library of Qayrawan. Later, he decided to come out of his retreat and go back to society to share his knowledge and let others benefit from it.

He initiated a Sufi circle of Shadhiliyyah and spread his knowledge especially to the locals. He also ultimately tried to bring back orders after the

chaos that resulted from the Portuguese occupation. He was very careful in living his life; he was conscious of what has been stated in the Qur'an and followed the path of the Prophet (ﷺ) through the prophetic tradition. His reason for composing *Dala'il al-Khayrat* is to give his *muridin* (disciples of Sufi sect) a liturgical text, in which the recitation will increase the spiritual devotion of the *muridin* and encourage them to follow the right path. Through him, *fiqh* and prayers spread all over Morocco. He established a *zawiyah* (hospice for Sufis) that became a centre of his teaching where prayers upon the Prophet (ﷺ) were recited. Amongst his disciples were the renowned Shaykh Abdullah Muhammad al-Saghir al-Sahli and Shaykh Abu Muhammad Abd al-Karim al-Mondheri. Imam Al-Jazuli sent out his *muridin* with a group of followers to call and guide people to the path of Allah. Those who were close to Imam Al-Jazuli and became frequent in attending his circles of learning amounted to 12,665 disciples.

Another account states that Imam Al-Jazuli was once on a journey and he was in great need of water for ablutions. He came upon a well but could not reach the water because there was no rope and bucket around him. A young girl saw this and offered him assistance. She spat into the well, and the water rose to the top. Imam Al-Jazuli was at awe by this miracle, and he asked the girl how that is possible. The girl mentioned that she repeatedly recites the blessings upon the Prophet (ﷺ). Following this incident, Imam Al-Jazuli decided to compile *Dala'il al-Khayrat*.

On 16th Rabiul Awwal 870 AH (1465 AD), Imam Al-Jazuli passed away. One account mentioned that he was poisoned while performing the *Subh* prayer in a mosque in Afoughal, an edifice founded by him. It is said that he passed away either during the second *sajdah* (prostration) of the first *rakaah* or during the first *sajdah* of the second *rakaah*. He was buried on the same day after the *Zuhr* prayer. After 77 years of his death, the Saadian Sultan ordered his body to be reburied in Riyad al-Arus, in which a *zawiyah* was built for him. The body was found not to have undergone any changes. This movement was put into action to celebrate the dynastic connection with the Sufi order and to design the city as capital. Imam Al-Jazuli was also considered as one of the seven greatest Sufi masters (*sab'ah rijal*) in Morocco and his tomb became one of the regularly visited religious sites. Today, some gather around his tomb and recite *Dala'il al-Khayrat* in his remembrance.





KAZAKHSTAN

• Turkistan

• East Turkistan

KASHMIR

• Loharu
• Samarkand

• Kashmir

CHINA

Indian Sea

Bay Of Bengal

• Patani

South
China Sea

• Terengganu

• Malay Peninsula

INDIAN OCEAN

• Java

Besides Dala'il al-Khayrat, Imam Al-Jazuli had also authored religious treatises on Sufism entitled Hizb al-Falah and Hizb Subhan al-Da'im la Yazal. Shaykh Sidi Muhammad al-Mahdi ibn Ahmad ibn Ali ibn Yusuf al-Fasi made a commentary work on this treatise in his book entitled Matali' al-Musarrat bi Jala' Dala'il al-Khayrat. This work has been translated into different languages, among which are Urdu and Malay. In addition, other scholars also included references to Imam Al-Jazuli into their works. In many ways, Dala'il al-Khayrat has rejuvenated Muslim scholarships throughout the centuries.



Fig.1: The autobiography of Imam Al-Jazuli incorporated at the beginning of the manuscript.

Structure of the Prayers

The full title of this work by Imam Al-Jazuli is Dala'il al-Khayrat wa Shawariq al-Anwar fi Zikr al-Salat ala al-Nabi al-Mukhtar. It can be loosely translated as "Guidelines to the Blessings and the Shining of Lights, Giving the Saying of the Blessing Prayer over the Chosen Prophet".

The main body of the prayer in Dala'il al-Khayrat is a communal litany, *salawat* upon the Prophet Muhammad (ﷺ), which is to be recited on specific days of the week. It is divided into eight sections (*ahzab*), from Monday to Monday. However, some copies are arranged in a slightly different composition – from Friday to Friday.

Besides the *salawat*, Dala'il al-Khayrat contains the essential information related to the Prophet Muhammad (ﷺ), which is the epithets of the Prophet (ﷺ). Imam Al-Jazuli has put on an initiative in compiling the 201 names of the Prophet (ﷺ) from a great variety of trusted sources and composed them in a beautiful arrangement in the introduction section of the manuscript. Another important material in this prayer book is the collection of hadiths which describe the *Rawdah* (the burial chamber) inside of the Prophet's Mosque in Madinah. In this area lie the tombs of the Prophet Muhammad (ﷺ) and his two close companions, Caliph Abu Bakr al-Siddiq (رضي الله عنه) and Caliph Umar ibn al-Khattab (رضي الله عنه).

Although each and every copy of Dala'il al-Khayrat has its own unique traits, in general, the divisions of text keep to the following standard sequence.

***Muqaddimah* (Introduction)**

The text of Dala'il al-Khayrat usually begins with *Basmalah*, the formula that reads, 'In the name of Allah, Most Gracious, Most Merciful'. In addition, the copies of Dala'il al-Khayrat especially of those produced in North Africa have an additional phrase 'Qala al-Shaykh al-Faqih al-Imam al-Alim Abu Abdullah Sidi Muhammad ibn Sulayman al-Jazuli Rahimahullahu Taala'. This phrase is usually placed in a decorated cartouche. It states that the author of the text is Imam Al-Jazuli, and the scribe's role is only to transmit its content.

This is followed by a short *salawat*, praise upon the Prophet Muhammad (ﷺ) and his lineage. The tradition of having a *salawat* as an opening can be found in other Islamic manuscripts of both religious and secular content. The *salawat* is then closed with the phrase 'wa ba'd' or 'amma ba'd'. The use of this phrase, which means 'next', is a demarcation between sections. Imam Al-Jazuli continued with a brief explanation on the purpose of compiling the prayers and the benefits of reciting blessings to the Prophet Muhammad (ﷺ), which are mainly quoted from verses of the Qur'an as well as the Prophetic hadiths. Among which is mentioned that if ever a Muslim prays upon the

Prophet Muhammad (ﷺ), Allah will shower His blessings upon him ten times (narrated by Abdullah ibn Amr in Sahih Muslim). Such introduction appears in different variations between the different copies of Dala'il al-Khayrat.

Most importantly, Imam Al-Jazuli also mentioned the full title of this particular work in this section. The scribes usually highlighted part of the title 'Dala'il al-Khayrat wa Shawariq al-Anwar' with different colour palette or by using larger text size. In most instances, this section will be followed by the 99 most beautiful names of Allah.



Fig. 2: The introduction pages of the manuscript with decorated heading (*unwan*). The phrases 'wa ba'd' (Next) and 'samaituhu' (I named it as) are rubricated.

201 names of the Prophet Muhammad (ﷺ)

Muslims have always ascribed a very special *baraka* (blessing) associated with the Prophet's names. Compiled from various sources including the Qur'an and the traditions, Imam Al-Jazuli included 201 names of the Prophet (ﷺ) as part of the text. These names usually begin with 'Muhammad' and end with 'Sahib al-Faraj'. It is interesting to note that 'Dalil al-Khayrat' is mentioned as one of the Prophet's name.

Sources of literature in praising the Prophet (ﷺ) are called ‘*madih*’. Commonly, in this genre of poetry, the name of the Prophet (ﷺ) is paired with the attributes of Allah. Through these lines of couplets, the relation between the Divine attributes and the names of the Prophet (ﷺ) can be seen. For example, Hassan ibn Thabit, the poet of the Prophet (ﷺ), in one of his compositions recalls, “Thus the Lord of the Throne is called Mahmud and this is Muhammad” (Abu Nuaim, 1950). Hassan mentioned in this line the grammatical connection between the Divine attribute and the name of the Prophet (ﷺ) (Shimmel, 1985).

In many copies of *Dala’il al-Khayrat*, the names of the Prophet (ﷺ) are arranged in ornamented tables. This section is usually concluded with the prayer ‘*Salla Allahu alaihi wa Sallam*’ (May Allah bless him and give him peace), an obligatory prayer to be said every time the Prophet (ﷺ) is mentioned. It is, in fact, one of the greatest acts of worship.



Fig. 3: A part of the 201 names of the Prophet (ﷺ). Commentaries are mentioned within the oblique lines of text in the margin.

A description of the tomb of the Prophet (ﷺ) and his companions

Following the 201 names of the Prophet Muhammad (ﷺ) is a very brief section dedicated to the *Rawdah*, literally translated as the blessed garden. This area in the Prophet's Mosque in Madinah is where the tombs of the Prophet (ﷺ), Caliph Abu Bakr al-Siddiq (رضي الله عنه) and Caliph Umar ibn al-Khattab (رضي الله عنه) are located. It usually starts with the phrase 'This is the description of the *Rawdah* (the blessed garden)...'. It is followed by further descriptions on the *Rawdah* based on a hadith narrated by the Prophet's beloved wife, Aishah (رضي الله عنها). It is with this description that allowed illustration of the *Rawdah* to appear at a later stage, a century after the time of Imam Al-Jazuli. It is then followed by the prayer before commencing the recitation of the *salawat*.

Body of the *salawat*

This section is divided into eight *ahzab* (plural of *hizb*, literally means group, division, and part) which are allotted to eight consecutive days (Monday to Monday). In the copied manuscripts, especially those produced during the Ottoman period in Turkey, the recitation commences from Monday to Monday. Meanwhile, the Kashmiri copies show the different arrangement that begins from Friday to Friday. These *ahzab* are further divided into sub-sections; *al-Thuluth al-Awwal* (the first third), *al-Thuluth al-Thani* (the second third), *Nisf al-Kitab* (half of the book) and so on. Each phrase of the *salawat* usually begins with 'Allahumma salli ala'. Among the *salawat* in *Dala'il al-Khayrat* is *Salawat Ibrahimiyah* which is recited in the obligatory five times daily prayers.



Fig. 4: The beginning of the Fifth Part of the *salawat* is marked with decorated opening pages. This section is to be recited on a Saturday.

Such *salawat* was taught by the Prophet Muhammad (ﷺ) to his companions. The following is the standard division of the recitation:

- a. *Al-Hizb al-Awwal* (First Part) on Monday
- b. *Al-Hizb al-Thani* (Second Part) on Tuesday, that contains:
 - Beginning of the Second Quarter
- c. *Al-Hizb al-Thalith* (Third Part) on Wednesday, that contains:
 - Beginning of Second Third
- d. *Al-Hizb al-Rabi'* (Fourth Part) on Thursday, that contains:
 - Beginning of Third Quarter
- e. *Al-Hizb al-Khamis* (Fifth Part) on Friday
- f. *Al-Hizb al-Sadis* (Sixth Part) on Saturday, that contains:
 - Beginning of Third Third
 - Beginning of Fourth Fourth
- g. *Al-Hizb al-Sabi'* (Seventh Part) on Sunday
- h. *Al-Hizb al-Thamin* (Eighth Part) on Monday
- i. Closing

The *salawat* compiled by Imam Al-Jazuli can be classified into several categories. Among the most important is the *salawat* as taught by the beloved Prophet (ﷺ). Besides that, Imam Al-Jazuli incorporated the *salawat* that was commonly recited during his time such as Salawat Imam Shafie, Salawat Munjiya and Salawat Uli al-Azmi (*Uli al-Azmi* is the title given to the five prophets who are considered as the possessors of strong determination – Prophet Muhammad (ﷺ), Prophet Ibrahim (ﷺ), Prophet Musa (ﷺ), Prophet Isa (ﷺ) and Prophet Nuh (ﷺ)). Besides that, the *salawat* has indirectly mentioned Allah as the Creator and the uncountable blessings that He showers upon mankind. Imam Al-Jazuli had also mentioned in his work the prayers that reveal the beautiful names of Allah.

Since *Dala'il al-Khayrat* has a long lifespan and is continuously being published until today, there are differences between the manuscript copies produced within the vast area of the Islamic world and the printed editions that are available today. Certainly, aside from the main text of the *salawat* upon the Prophet Muhammad (ﷺ), other literary texts such as *Qasidah al-Burdah* and *Al-Qasidah al-Hamziyyah*, and also selected surahs from the Qur'an can also be found accompanying these texts especially in the printed editions.



CHAPTER TWO

THE COLLECTION

The Islamic Arts Museum Malaysia's (IAMM) collection of Dala'il al-Khayrat manuscripts reflects its keen interest in understanding the significant role it played in the history of Islamic manuscript production and, most importantly, in the Islamic theological sciences. The collection includes Dala'il al-Khayrat manuscripts produced in different geographical locations and thus of various physical layouts. The colophon of such manuscripts often reveals their historical information. In the tradition of Islamic manuscript production, fine signed copies carry many historical evidences related to the manuscript, among which are the date and origin of a manuscript, and authorship.

The journey undertaken by IAMM in collecting Dala'il al-Khayrat manuscripts begins with a copy from Bukhara, Uzbekistan (Catalogue 17), dated to 1322 AH/ 1904 AD, which was acquired in 2001. As to date, IAMM has acquired a total of 27 copies of Dala'il al-Khayrat from different regions of the Islamic world, stretching from as far as Morocco in the west, to the Chinese land in the east. This collection ranges in date from the beginning of the 16th century until the beginning of the 20th century. In most cases, copies which include colophons state the name of the scribe. IAMM's latest acquisition of Dala'il al-Khayrat is a Mughal copy that was produced in Loharu, India (Catalogue 22). This manuscript, dated 1296 AH / 1879 AD, was written by a calligrapher named Al-Hafiz Mahbub Muhammad. Among its significant characteristics is that it is produced in a monumental scroll form, rather than a codex format, which was a common practice in Dala'il al-Khayrat manuscript production.

Two copies from the IAMM collection are of lithograph print editions, produced under the Ottoman Empire in Turkey at the end of the 19th century. Lithograph printing is the earliest technique of book printing copying an original manuscript. The basic method of lithographic printing is that a manuscript text or design is drawn on a smooth surface of specially prepared treated limestone so that the special ink or paint only adhered to the text or design to be printed on paper with the help of simple press (Sheglove, 1999).

Catalogue 1

Morocco

16th century AD/10th century AH

Manuscript number: 2011.7.44

Size: 13.2 x 17.5 x 1.8 cm

This manuscript is the oldest Dala'il al-Khayrat copy in the IAMM collection. The text is written in brown Maghribi script; nevertheless, some of the key wordings such as 'Muhammad' and 'Allahumma' are highlighted in red and blue ink. The manuscript, which consists of 258 folios, is made of European paper with visible laid and chain wires. The quires were tightly stitched and bound within brown morocco leather binding that comes with a flap; aesthetically, it is decorated with a gold-stamped medallion at the centre, and four sets of floral motif adorning each corner of the binding. The term 'morocco', named after the country Morocco where it was originally made, denotes the fine soft leather made of goatskin commonly used for bookbinding. This type of leather is usually dyed in the colour black, brown, red, yellow and green (Déroche, 2006).

Furthermore, the usual divisions of quarters, thirds and halves are presented in Kufic script within decorative rectangular panels. Keeping the schematic North African style, the double frontispiece illustrations portray the *Rawdah* and the *Mihrab*. In the *Rawdah*, the tomb of the Prophet (ﷺ)





and his companions are represented in three rectangles, laid under an intertwined scalloped arch, where a mosque lamp hangs at the centre.

Meanwhile, the *Minbar* of the Prophet (ﷺ) is represented by 14 small squares arranged in a form of four steps, placed in front of an arched unit, with an inscription in floral Kufic script that reads, 'Mihrab'. These illustrations were accomplished in a flat projection style. Some of the decorated medallions in the margin of this manuscript have also been cut off due to the trimming process.

The last 80 folios of the manuscript contain selected surahs from the Qur'an. This section starts with Surah Al-Jum'ah and ends with Surah Al-Nas. On the last page, an inscribed note indicates that the manuscript was 'completed in the year 950 Hijrah'. The date may suggest the completion of the reading instead of the writing of the text as the note was written in different handwriting.

Fig. 5: The heading of the 201 names of the Prophet (ﷺ) is written in gold with black outline. Gold rosette serves as marker between the names.

Catalogue 2

Morocco

30th October 1707 AD/

3rd Sha'ban 1119 AH

Manuscript number: 2012.11.16

Size: 20 x 17.5 x 1.8 cm

This manuscript consists of 72 folios of light brownish paper identified as Syro-Egyptian paper, based on the counts of laid and chain wires. The content is written in black Maghribi script with rubrication and polychrome highlights on certain wordings; in particular, the phrase 'Allahumma' and the word 'Muhammad'. The main text is framed with two thin lines of plain red border. It is the tradition of the manuscript production in the region of the Maghrib to leave a wider margin on one side of the folio. This creates a relatively square-shaped manuscript.

The *salawat* divisions of quarters, thirds and halves are indicated by illuminated headings and decorated medallion which were placed in the margin. The single opening page is rather lavishly illuminated; its text written in yellow with black outline. The name of Imam Al-Jazuli is written within embellished text frame with attached medallion. Meanwhile, the colophon text is contained within an eight-pointed blue frame which is paired with knotted-rectangle frame in red, lavishly decorated with flower scrolls.





The colophon mentioned Abdullah ibn Muhammad al-Muthi as the copyist of the manuscript, who completed the writing on 3rd Sha'ban 1119 Hijrah. The illustrations of the *Rawdah* and the *Mihrab* follow the scheme of North African style.

In the section where the 201 names of the Prophet Muhammad (ﷺ) are mentioned, the text in the margin elaborates the reason behind all names followed by a special prayer at the end of each name.

Fig. 6: The introduction page contains the full name of Imam Al-Jazuli written in gold within the decorated cartouche with a medallion protruding into the margin. The title of the manuscript on the left page is highlighted with larger text size and red outline.

Next page Fig. 7: The colophon on the left page is written in red within decorated intertwined borders. The scribe, Abd Allah ibn Muhammad al Muthi, and the date of completion, 3rd Sha'ban 1119 are mentioned.

يارحمه الله اني خائف وحزين
 يارب الله اني مقلس
 وليس لي عمل الا العبد
 ستر محبتك العظمى والى
 فلان انا من مشر الحيد ومن
 من الملمات ومن احوال
 وكل فتاى الى ما بقية
 ولكن بكالى من اغلال
 تحية الصهر المولى ورزقه
 ما غش الزور او راو اغص
 عليك يا حمزة الوثقى ويا ميسر
 ويا وصى ويا مرسى ويا رحيلى

وَلَمْ يَسْلِمَا وَالْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ وَمِنْ
حَسْبَا وَنِعْمَ الْوَكِيلُ

A circular decorative medallion (shamsa) featuring intricate floral and foliate patterns in brown, green, and red, set against a light background.

قوله وهو حسنة
الانتماء على الخ
تعالى وفانما حسنة
والله اعلم
بما تلذذ به
علي ما ذكره
علي اني سمع
العصر سبع
حرو وعين
فانما معناه
او كما جاء
انتم تبيعون

انتقى
 كتاب دلائل الخيرات
 وشوارف الانوار
 الله تعالى وحسب عونى
 على من لا ياله من عباد الله
 يدعيني من اهل البيت
 الله محمد الله في الناس
 من بيتنا ومنه
 نسخة عشر
 وان

عليه السلام قوله تعالى واول اسم النبي وعبي الله وربي تخفيفه قال فيما نقله من قوله من العبدية الى الابد

Catalogue 3

North Africa

18th century AD/12th century AH

Manuscript number: 2004.5.26

Size: 15.5 x 11 x 4.3 cm

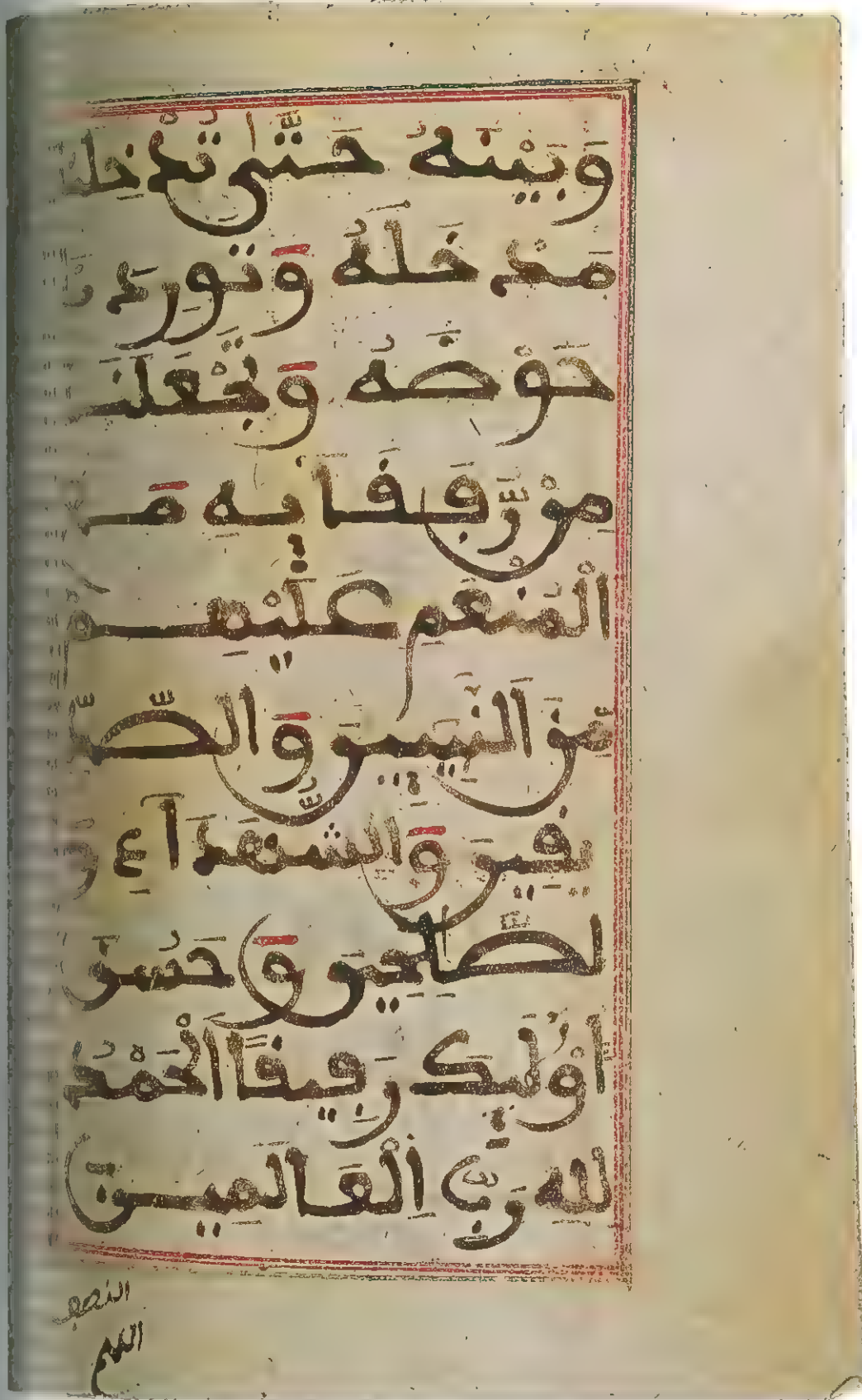
This is an excellent copy of *Dala'il al-Khayrat* from North Africa. The manuscript opens with a decorated title heading that contains an inscribed cartouche; the text states "Al-Shaykh Abu Abdullah Sayyidi Muhammad ibn Sulayman Al-Jazuli (Rahimullah) said", naming the author. The wording is written in gold against a blue background. The title heading is further embellished with an attached semi-circular medallion of intertwining split palmette, also rendered in gold.

The main text of the manuscript, in all 199 folios, is inscribed in dark brown Maghribi script with highlighted words and phrases in red, orange and blue. A total of four decorated title headings mark the end of the first quarter, the end of half of the manuscript, the end of the third quarter, and the end of the entire book. Each of these headings is unique in terms



Fig. 8: Decorated headings contains 'Kamula al-Nisf' (completed the half of the *salawat*).





of script style and design motif. Besides that, the medallions found protruding from the headings seemed to have been slightly cut, indicating that the edges of the text block have been trimmed most probably the result of rebinding the manuscript at a later period.

As for the illustrations, the facing images of the *Rawdah* and the *Minbar* are rendered in the schematic Moroccan style. The three rectangles representing the tombs of the Prophet (ﷺ) and his two closest companions, Caliph Abu Bakr al-Siddiq (رضي الله عنه) and Caliph Umar ibn al-Khattab (رضي الله عنه) are on the right-hand page, whereas the *Minbar* and the *Mihrab* are drawn on the left-hand page. These illustrated pages are preceded by a description of the *Rawdah* confined in a triangle.



Fig. 9: Decorated heading contains 'Kamula al-Rub' al-Thalith' (completed the Third Part).

Fig. 10: The beginning of the second half of the *salawat* is marked by a decorated panel pairing with a medallion, a North African tradition of decorated manuscript.

Catalogue 4

Morocco

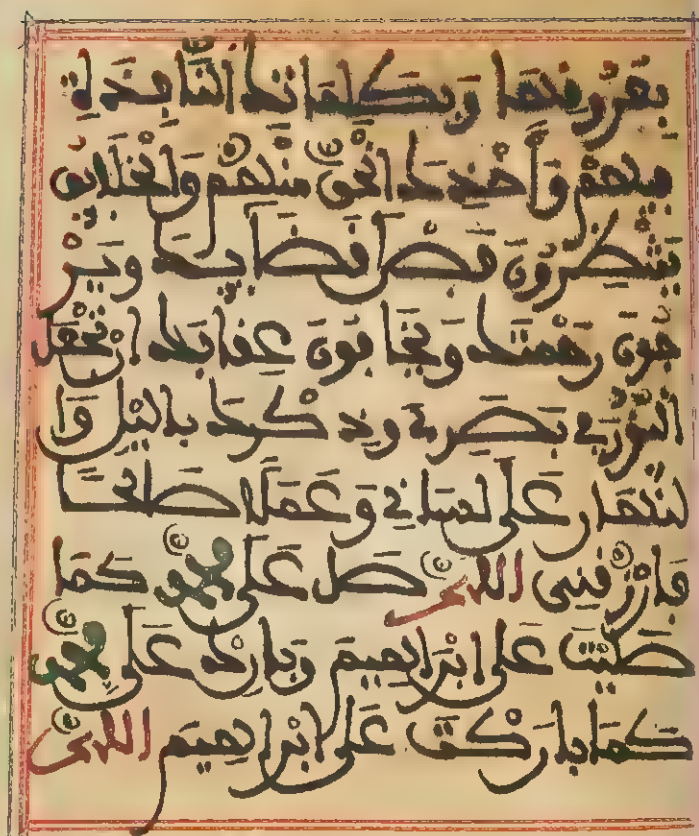
19th century AD/13th century AH

Manuscript number: 2012.11.17

Size: 11.2 x 11 x 2 cm

This manuscript consists of 138 folios. It is bound in red morocco binding with gold stamping decoration; in the middle, an eight-pointed star motif formed by two squares. In the four corners of the binding are decorations in the form of a floral bouquet; this motif has also been found repeatedly decorating the star in the middle. This prayer compilation starts with the phrase 'Bismillah', and the blessing prayers upon the Prophet Muhammad (ﷺ) in a decorative panel. Likewise, the full name of Imam Al-Jazuli is also written within an embellished heading. The same goes for the usual divisions of quarters, thirds and halves; however, the specific days of the week the prayers are to be recited were not clearly mentioned.

Although less elaborate, the illustrations of the *Rawdah* and the *Minbar* of the Prophet Muhammad (ﷺ) are executed in the same schematic North African style. They are placed within frames of alternating blue and red cartouches with simple floral decoration. A special protective leaf is provided for these illustrated pages, and





some of the illuminated pages. This tradition is common in many other manuscript productions, including Qur'an copies from North Africa. This is to protect the pigments, in order to safeguard the decorative elements from damages.

As a whole, black ink is used in writing the main text, whereas the colour red and other pigments such as blue, green and yellow are used to highlight the phrase 'Allahumma', and the words 'Allah' and 'Muhammad'. The copyist had not mentioned his name or the date of completion in any of the pages. The last section of this manuscript, however, includes a poem by Shaikh Sayyid Muhammad ibn Said al-Busairi, a Sufi poet belonging to the Shadhiliyya school of thought. This poem, known as Qasidah al-Burdah, is an ode praising the Prophet Muhammad (ﷺ). It depicts the noble character of the Prophet (ﷺ), and events from his life. This poem is generally recited during special occasions like the *Maulid*, in remembrance of the birth of the Prophet (ﷺ).

Fig. 11: The decorated panel contains 'Hizb al-Rub' minhu' [the Fourth Part].

Catalogue 5

North Africa

19th century AD/13th century AH

Manuscript number: 2011.1.23

Size: 11.5 x 11 x 4 cm

Among the North African copies of *Dala'il al-Khayrat* in the collection of IAMM, this particular copy is by far the most exquisite. The main body is written in fine Maghribi script; its colour of dark brown ink. For this manuscript, the words 'Allah' and 'Muhammad', the phrase 'Allahumma', and the names of the prophets are highlighted in gold with slightly bold text. The use of gold pigment is very prominent in this manuscript. Furthermore, words that were written in gold are further highlighted by using black outline; a similar process applies to the gilded illustration and decorative elements, and the frame border. As the manuscript is highly illuminated, the placement of additional paper in between the pages is one of the methods to prevent the transfer of both colour and gold pigments to the facing page. This scenario can be seen in many manuscripts from North Africa produced during a more recent period.

This manuscript, bound in red morocco leather binding, comes with a leather pouch bag for extra protection. The manuscript contains 269 folios,





covering the additional sections on the Prophet's genealogy and the battles that he attended. Nonetheless, the main text of this *Dala'il al-Khayrat* copy comes in the usual divisions. Each *hizb* is marked with a decorated panel; in particular, a medallion protrudes from the panel and into the margin. The manuscript also did not mention the specific day of each section, in reference to the usual guidelines of reciting the prayers.

Apart from the usual illustrations of the *Rawdah* and the *Minbar*, several other illustrations are also found in this manuscript; for instance, the illustration of the Prophet's sole. The image of the Kaaba is rendered in a flat projection drawing. Besides that, the four Sunni schools, minarets, prayer niche and pulpit are highlighted in the form of domed structures.

Fig. 12: A diagram of Kaaba is incorporated into the introduction section. The left page contains the objective and benefits of composing the text. It is decorated with an attached medallion with half circles above and below it.



Fig. 13: The genealogy of the Prophet (ﷺ).



Fig. 14: A diagram depicts the sole of the Prophet (ﷺ). The inscription in the middle contains two couplets describing its honour.



Fig. 15: The 21 battles in which the Prophet (ﷺ) participated.



Fig. 16: Part of the salawat contains the prayers upon the 25 other prophets before the Prophet Muhammad (ﷺ).

Catalogue 6

Ottoman Turkey

17th century AD/11th century AH

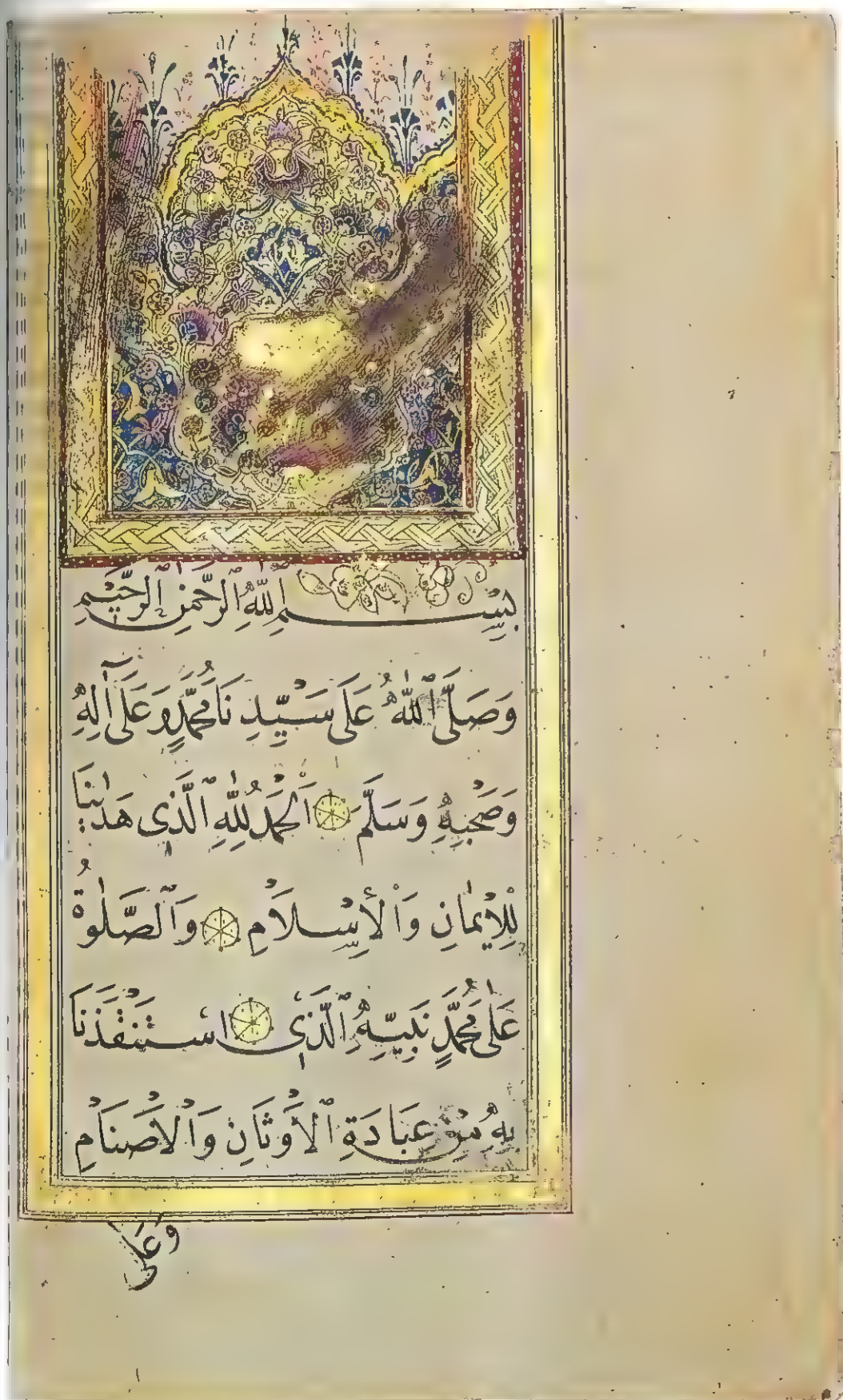
Manuscript number: 2002.6.62

Size: 16.1 x 10.5 x 1.8 cm

The Ottoman Empire witnessed the production of several types of illustrated prayer books that portray various representations of Makkah and Madinah, as well as objects and sites in association with the Prophet Muhammad (ﷺ). The tradition of carrying pocket-sized prayer books has been relatively popular in Turkey. It does not only serve as a reference used while engaging in prayers; it also provides protection and healing potential to its owner. This fine copy of *Dala'il al-Khayrat* is part of this group, and although undated, it is attributed to the 17th century. The copy has 121 bound folios within a gold-stamped brown leather binding. The binding is stamped with a central medallion of scalloped almond shape and elaborately decorated four corners.

The manuscript is written in fine Naskh script, with gold roundels inserted between the sentences. The opening folio header is decorated with floral sprays of stylised carnations, tulips and other types of flower. The cartouche at the centre of this header is left empty; normally, it would include the title "*Dala'il al-Khayrat*". The introduction is divided into sections using red ink in their first few words, while the completion of sections such as quarters,

وَعَلَى اللَّهِ وَأَصْحَابِهِ النَّبِيِّينَ الْبَرَّةِ الْكَرَامِ
وَبَعْدَ هَذَا فَاغْضُيْ فِي هَذَا الْكِتَابِ
ذِكْرَ الصَّلَاةِ عَلَى النَّبِيِّ صَلَّى اللَّهُ عَلَيْهِ
وَسَلَّمَ وَفَضَائِلَهَا نَذْكُرُهَا مُحَذِّفَةً
الْأَسَانِيدَ لِيسهل حفظها عَلَى الْفُقَرَاءِ
وَهِيَ مِنْ أَهَمِّ الْمُهَيَّمَاتِ لِمَنْ يُرِيدُ الْفَرْقَ
مَنْ رَبِّ الْأَرْبَابِ وَسَمِّيَتْ بِكِتَابِ
دَلَائِلِ الْخَيْرَاتِ وَشَوَارِقِ الْأَنْوَارِ
فِي ذِكْرِ الصَّلَاةِ عَلَى النَّبِيِّ الْمُخْتَارِ ابْنِ غَاءِ



thirds and halves are marked by decorated rectangular heading. Similar to the cartouche on the title page, these headings are also left empty.

Interestingly, this manuscript displays four exquisite illustrations. The first illustration depicts the three rectangles that represent the tomb of the Prophet (ﷺ) and his two companions, and a bulbous dome. This is followed by a double-page illustration portraying the two Holy mosques: Al-Masjid al-Haram in Makkah, and the Prophet's Mosque in Madinah. These mosques are represented in a perspective projection, a view that is an Ottoman Turkish innovation in illustrating *Dala'il al-Khayrat* (Witkam, 2007). These illustrations are followed by a drawing of a mosque in flat projection that highlights the exterior as well as the interior decoration like a *mihrab* niche and mosque lamps.

Fig. 17: The single decorated heading marks the beginning of the introduction page.

هَكَذَا ذَكَرَهُ عَمْرُو بْنُ زُبَيْرٍ
رَضِيَ اللَّهُ عَنْهُ ۞ قَالَ دُفِنَ رَسُولُ اللَّهِ
صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ ۞ فِي السَّهْوَةِ
وَدُفِنَ أَبُو بَكْرٍ رَضِيَ اللَّهُ عَنْهُ
خَلْفَ رَسُولِ اللَّهِ صَلَّى اللَّهُ
عَلَيْهِ وَسَلَّمَ ۞ وَدُفِنَ عُمَرُ بْنُ الْخَطَّابِ
رَضِيَ اللَّهُ عَنْهُ ۞ عِنْدَ رَجُلٍ ابْنِ بَكْرٍ
وَبَقِيَتِ السَّهْوَةُ الشَّرْقِيَّةُ ۞
فَارْعَةٌ فِيهَا مَوْضِعُ قَبْرِ ۞ يُقَالُ وَاللَّهُ



Fig. 18: The illustration of the front view of the Prophet's Mosque is also incorporated into the section in describing the *Rawdah*.

Catalogue 7

Ottoman Turkey

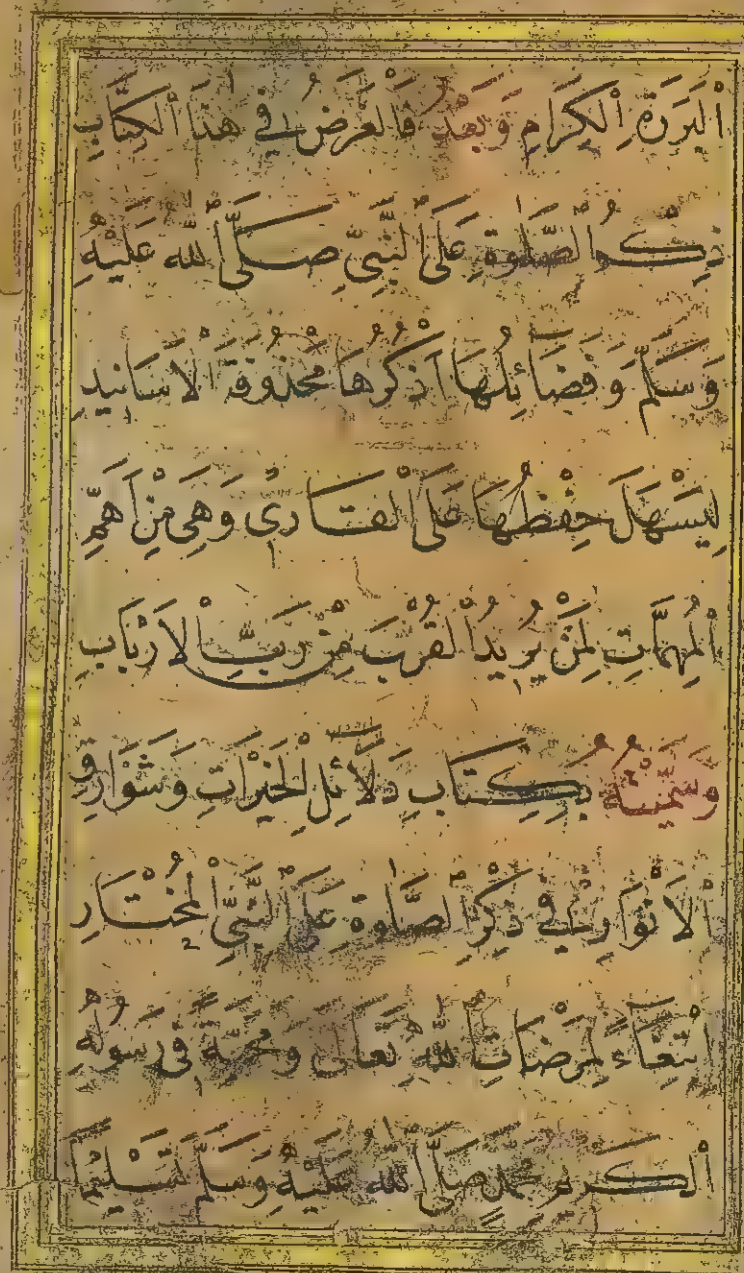
1735 AD/1148 AH

Manuscript number: 2011.7.55

Size: 15.5 x 10 x 1.9 cm

This is a fine example of *Dala'il al-Khayrat* produced during the middle of the 18th century in Ottoman Turkey. The manuscript, consists of 122 folios, is bound in brown leather binding with gold-stamped decoration and flap. The doublure is decorated with marbled paper known as *ebru* in the Turkish language. The text is written in black Naskh script. The colour red, on the other hand, highlights the corrections and *hizb* marks in the margin. Besides that, gold roundels embellished with polychrome dotting and black outline are used to mark the end of each sentence and phrase.

In keeping with the Ottoman tradition, this copy of *Dala'il al-Khayrat* opens with a single decorated header adorned with floral sprays of stylised lotus, tulips, and carnations. Each division of quarters and thirds is marked by gold rectangular panel adorned with polychrome floral motifs that is similar to the single headpiece. Although the first two panels are empty, the rest of the headings are inscribed in white Thuluth script. Furthermore, while the colophon at the end of the manuscript is not decorated, it mentions the name of the copyist;





Muhammad ibn Hassan, and the date of completion; 1148 AH equivalent to 1735 AD.

In terms of its illustration, the drawings of Makkah and Madinah are executed in flat projection. Unlike the North African styles, neither the arched frames nor the mosque lamps appear decorating the illustrations. The Makkah illustration shows the Kaaba in the middle surrounded by several other architectural structures. The structures were most probably representing the schools of the four Sunni Imams, and are placed next to the *Minbar*, the minarets and the well of *Zamzam*. The illustration of Madinah depicts the *Rawdah* as a structure with three domes, with the *Minbar* placed in front of the *Rawdah*. Finally, the illustration also includes five minarets and a palm tree.

Fig. 19: The single decorated heading marks the beginning of the introduction page. On the left page, the phrases 'wa ba'd' (next) and 'sammituhu' (I named it as) are rubricated.

Catalogue 8

Ottoman Turkey

1748 AD/1167 AH

Manuscript number: 2004.12.42

Size: 18.3 x 10.8 x 1 cm

Copied by Darwish Ahmad ibn al-Hajj Ali in 1167 Hijrah, this manuscript consists of 99 folios bound in brown leather cover. The bookbinding is enriched with gold tooling and stamping in an array of floral and geometrical motifs. The main text, written in black Naskh script with red and gold highlights, is framed within a thick gold-illuminated border. Furthermore, different designs of gold rosettes mark the end of phrases and sentences. Commentaries were also found written diagonally around the margin in a smaller script. Significantly, a *du'a* makes an additional section at the end of the manuscript.

The manuscript opens with a single decorated headpiece with floral scrolls and palmette motifs laid against a gold background; a similar decorated headpiece is also found embellishing the beginning of the *salawat* section. A bouquet of pink and blue lotuses rendered in a Turkish rococo style marks the end of the section of 201 names of the Prophet (ﷺ). The usual divisions of quarters, thirds and halves are marked by a decorated rectangular heading, although there is no dedication for days of the week as these headings are left empty. Several of these divisions are





further embellished with gold-stencilled triangular tailpieces.

For the illustrations, the portrayal of Makkah and Madinah are painted in perspective projection, surrounded by other buildings and houses. Keeping the schematic style of the Ottoman, the minarets are depicted in the same number and location. However, these illustrations are not fully coloured in. It received a touch of gold on the Kaaba, the *Rawdah* and at the finial of domes and minarets with only a bit of orangey-red colour highlighting the roof of a building. Lotus scrolls and palmettes in gold stencil are found decorating the margins of the illustrated pages.

Fig. 20: The single decorated headpiece marks the beginning of the introduction page. Commentaries of the text are mentioned in the margin.

Catalogue 9

Ottoman Turkey

1778 AD/1192 AH

Manuscript number: 2003.10.18

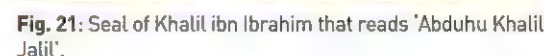
Size: 19.7 x 13 x 1.3 cm

Similar to other Ottoman copies of *Dala'il al-Khayrat*, this manuscript opens with a single decorated headpiece adorned with scalloped arch and embellished with floral scroll against a blue background. The cartouche for the title is left blank. The content is written in exceedingly fine black Naskh script filling the 96 folios of this manuscript with the occasional red highlights. Besides that, there are correction text found written in the margin. The text ends with a *du'a* by Shaikh Ahmad al-Nakhilli al-Makki and a *salawat* by Al-Fakhr al-Razi.

The division of the *salawat* begins with Monday. The beginning of each division is usually marked by a decorated rectangular heading. This is paired with another decorative unit in the margin, which is reminiscent to those marking the *juz'* of an Ottoman Qur'an. Next to these medallions is a text in red mentioning in particular the day the *salawat* is to be recited.

The illustrations of Al-Masjid al-Haram in Makkah and the Prophet's Mosque in Madinah are painted in perspective projection. These mosques



[illegible]

are depicted with several buildings, palm trees and hilly environment surrounding the mosque compound. These illustrations are framed within a gold-stencilled border with split palmette motif.

Furthermore, the colophon records the name of the copyist as Ibrahim ibn Muhammad, who copied this *salawat* in 1192 Hijrah. Moreover, although unusual, it is interesting to note the presence of the chain of *ijaza* at the end of the manuscript. It is mentioned that Khalil ibn Ibrahim al-Kuraidi granted the *ijaza* to Ibrahim ibn Umar. Khalil heard this *salawat* being recited from Ali al-Anqari who received uncut chain of *ijaza* straight to Imam Al-Jazuli. The seal of Khalil ibn Ibrahim appears at the bottom of this page.

Fig. 22: The single decorated headpiece marks the beginning of the *salawat*. The text in the margin contains the prayer to be said before the recitation of the *salawat*.

Catalogue 10

Ottoman Turkey

Late 18th century AD/

Late 12th century AH

Manuscript number: 2015.15.33

Size: 15.7 x 10 x 1.5 cm

This copy of *Dala'il al-Khayrat*, written in black Naskh script with red highlights, is preceded with a selection of 15 surahs from the Qur'an. It is then followed with the commentaries of these surahs written mainly in Turkish language; in addition, the 99 beautiful names of Allah and also the *hilye* of the Prophet Muhammad (ﷺ) that contains his *Syama'il*, the physical characteristics and manners of the Prophet (ﷺ). Furthermore, the seal of the Prophet (ﷺ) in between his two shoulders, as described in the *Syama'il*, is illustrated in this manuscript.

The beginning of *Dala'il al-Khayrat* is marked by a decorated single headpiece of scalloped arch embellished with floral scrolls in white, pink and orange. The title panel reads 'This is the book of *Dala'il al-Khayrat*'. Except for the beginning of *Al-Hizb al-Awwal*, which is marked by the single decorated headpiece, each of the usual divisions is marked by a title heading. The days of the week are specifically mentioned in Turkish language, in which the reading of the *salawat* starts on Monday. In addition, the prayer, which is to be said before reciting the *salawat*, is written





diagonally at the beginning of *Al-Hizb al-Awwal*.

The facing images of the sacred mosques in Makkah and Madinah are rendered in a flat projection drawing. This colourful illustration presents stylised representations of important structures within these Holy mosques. Besides the seven minarets in Al-Masjid al-Haram and five in the Prophet's Mosque, the different names of the door are also mentioned. It is also worth to highlight that both *Maqam Ibrahim* and *Maqam Shafie* are illustrated as one single structure. Besides that, looking at the bottom right of the Prophet's Mosque illustration, the presence of the domed structure that is called *Qubbat al-Zait* is quite unusual.

Fig. 23: The title page (*unwan*) of the First Part of the *salawat*. The word Monday in the heading is mentioned in Turkish as *Pazartesi*. The prayer to be recited before commencing the *salawat* is written in the margin.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
وَمَا أَرْسَلْنَاكَ إِلَّا رَحْمَةً لِّلْعَالَمِينَ

لَا إِلَهَ إِلَّا اللَّهُ الْمَلِكُ الْحَقُّ الْمُبِينُ مُحَمَّدٌ رَسُولُ اللَّهِ
صَادِقُ الْوَعْدِ الْأَمِينُ شَفَاعَتِي يَا رَسُولَ اللَّهِ

حَمْدُكَ يَا مُحَمَّدُ
كَمَلَتْ أَسْمَاءُكَ وَفِيكَ أَشْهُلُ بَنِي آدَمَ
وَقِيلَ بِصَفْوَةِ أَرْوَاحِ الْمَلَائِكَةِ أَفْزَقِي
أَسْمَاءُ صَفْوَةِ الْإِنْسَانِ كُنْتَ مَدْوَدُ
الْوَجْهِ وَالْحَيَاةِ وَأَسْمَاءُ الْخَيْرِ صَدَقَ الْيَقِينُ تَامَ الْقَدَرُ
شَرِيعَةُ الْقَامَةِ رَفِيقُ الْأَمَانِ لَيْسَ يَكُونُ سُبْعًا لِلْخَلْقِ
مِنَ الصُّدْرِ إِلَى السَّرَّةِ وَيَنْتَهِي كَيْفَهُ جَانِبُ الْبُيُوتِ
مَكْنُونٌ فِي بَطْنِهَا وَإِذَا انْفَقَتِ النُّفُتُ مَعَا
كَتَبَ الْجَنَّةِ سَوَاءُ الْبَطْنِ وَالصُّدْرِ وَإِذَا أَصْبَحَتْ
تَبْلَاةُ لَوْ كَالْتَوْرِ فِي الْبَدْرِ مِنْ شَرِّ رَأْيِ صَحْبِهِ
الْعُظَامِ وَأَسْمَاءُ الْفَيْسِ
وَالْقَدَمَيْنِ عَلَيْهِ الصَّلَاةُ
وَالسَّلَامُ

لَوْلَاكَ لَوْلَاكَ لَمَا خَلَقْتَ الْاَفْلَاكَ
كتبه عبد الله بن حمزة ١٢٧٥

وسلم اولوب هر دو ز قیام عربیان حشر
 اولیلر و بو تخایف نوادر یاد کار یک مجموع
 تحریر ایدن صاقوی اطوی زاده مصطفی بن
 دیمکله عریف کاتب پر قصور عبد اجزی
 و والدینی خبریله یاد اید ندر حقیقین
 غفرانه مظهر اولسوندر
 رَوَى عَنْ عَلِيِّ بْنِ أَبِي طَالِبٍ رَضِيَ اللَّهُ تَعَالَى عَنْهُ
 أَنَّهُ قَالَ قَالَ رَسُولُ اللَّهِ صَلَّى اللَّهُ تَعَالَى
 عَلَيْهِ وَسَلَّمَ مَنْ رَأَى حَلِيتِي مِنْ بَعْدِي
 فَكَأَنَّمَا رَأَى وَمَنْ رَأَاهَا لِي شَوْقًا حَرَّمَ
 اللَّهُ عَلَيْهِ النَّارَ وَيَاءَ مَنْ مِنْ فِتْنَةِ الْقَبْرِ
 وَلَا يَحْشُرُ عَرِّيَانَا يَوْمَ الْقِيَامِ وَالْقَرَارِ

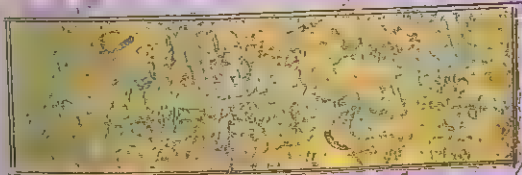


Fig. 24: On the left page is the *hiyye* of the Prophet (ﷺ). It is written by Abdullah ibn Hilmi on 1175 Hijrah.

Catalogue 11

Ottoman Turkey

April 1846 AD/

End of Rabiul Akhir 1262 AH

Object number: 2012.11.38

Size: 18.6 x 11.5 x 0.8 cm

The printing press in Turkey was introduced as early as the late 15th century. However, the Muslims had not embraced the technology promptly, especially on the religious text, due to the tradition of memorising the text and transmitting the knowledge orally. In addition, calligraphy and penmanship are regarded as the supreme art form of the Islamic world. Therefore, manuscripts originally scribed by the author or copyist are more valuable and reliable. Nevertheless, the earliest books in Arabic scripts were printed using the method of lithography (stone print).

This is a fine example of lithograph copy of *Dala'il al-Khayrat*, printed under the patronage of Sultan Abdul Majid Khan. The printing was carried out at Dar al-Tiba'ah al-Amirah under the supervision of Muhammad Sa'id at the end of Rabiulakhir 1262 Hijrah. The calligrapher's name is also mentioned as Khalil al-Shukri al-Barusuwi. This 79-folio prayer book begins with the opening *du'a* of reciting *Dala'il al-Khayrat* and the 99 names of Allah. The prayer divisions according to the days of the week – Monday to Monday – are clearly mentioned within the title headings. Notes on the proper recitation of certain words



وَحَالُنَا لَا يَنْجِي عَلَيكَ أَمْرُنَا فَتَرْكُنَا وَنَهَيْتُنَا فَأَرْكَبُنَا
وَلَا يَسْعُنَا إِلَّا عَفْوُكَ فَأَعْفُ عَنَّا يَا خَيْرَ مَا مَوْلٍ وَ
أَكْرَمَ مَسْئُولٍ إِنَّكَ عَفُورٌ وَرُوفٌ رَحِيمٌ يَا أَرْحَمَ الرَّاحِمِينَ
وَصَلَّى اللَّهُ عَلَى سَيِّدِنَا مُحَمَّدٍ وَعَلَى آلِهِ وَصَحْبِهِ وَسَلَّمَ
تَسْلِيمًا ۞ وَالْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ ۞

الْحَمْدُ لِلَّهِ لَنَا وَعَانَتَنَا عَلَى خَيْرِ طَبِيعٍ دَلِيلِ الْخَيْرَاتِ فِي كَيْفِيَّتِهِ
الصَّلَاةِ عَلَى سَيِّدِ السَّادَاتِ فِي مَرْزُقٍ مَرْزُقٍ مَرْحَمٍ فِي أَحْيَا
الْخَيْرَاتِ وَالْمَبْرَاتِ السُّلْطَانِ عَبْدِ الْمُجِيدِ خَانِ أَعْمَارِ الْمَوْلَى
فِي كُلِّ حَالٍ أَمِيرِ دَارِ الطَّبَاةِ الْعَامَةِ بِمَعْرِفَةِ الْفَقِيرِ إِلَى الطَّ
رَبِّ الْعَالَمِينَ مُحَمَّدٍ سَيِّدِي فِي أَوَّلِ شَهْرِ رَجَبٍ الْأَخِيرِ لِسَنَةِ
أَشْتَرِ وَشَتِيرٍ وَمَا شَتِيرٍ وَأَلْفِ
كُتِبَ لِسَيِّدِ الْخَلِيلِ الْكَرِيمِ
الْبَرُّوسِيُّ

نَشْكُو إِلَيْكَ يَا رَبِّ قَسْوَةَ قُلُوبِنَا وَكَثْرَةَ ذُنُوبِنَا
 وَطُولَ أَمَلِنَا ۞ وَفَسَادَ أَعْمَالِنَا ۞ وَتَكَاسُفَكَ
 عَنِ الطَّامَاتِ ۞ وَهُجُومَنَا عَلَى الْمُخَالَفَاتِ ۞
 فَنِعْمَ الْمُشْتَكِي إِلَيْهِ أَنْتَ يَا رَبِّ بِكَ نَسْتَنْصِرُ
 أَهْلَانَنَا وَأَنْفُسَنَا فَأَنْصُرْنَا وَعَلَى فَضْلِكَ نَتَوَكَّلُ
 فِي صَلَاحِنَا ۞ فَلَا تَكِلْنَا إِلَى غَيْرِكَ يَا رَبَّنَا ۞
 وَإِلَى جَنَابِ رَسُولِكَ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ نَنْتَسِبُ
 فَلَا تَبْعِدْنَا ۞ وَيَا بَيْتَكَ نَقِفُ فَلَا تَطْرُدْنَا ۞
 وَيَا تَاكَ نَسْأَلُ فَلَا تُخَيِّبْنَا ۞ اللَّهُمَّ ارْحَمْ قَضِينَا
 وَامِنْ خَوْفَنَا ۞ وَتَقَبَّلْ أَعْمَالَنَا ۞ وَأَصْلِحْ أَحْوَالَنَا
 وَأَجْعَلْ بَطَانَتَكَ أَشْتَقَالَنَا ۞ وَإِلَى الْحَيِّ
 مَا لَنَا ۞ وَحَقِّقْ بِلِزْيَادَةِ أَمَلِنَا ۞ وَأَخْتِمْ
 بِالسَّعَادَةِ أَجَالََنَا ۞ هَذَا دُلْنَا ظَاهِرِينَ بِدَيْدِكَ

وَعَالِنَا

Fig. 26: The colophon on the left page is marked by a decorated tailpiece. The calligrapher's name and the date of completion are mentioned.

Catalogue 12

Ottoman Egypt or Turkey
19th century AD/13th century AH
Manuscript number: 2015.15.32
Size: 17.3 x 11.6 x 1.4 cm

This copy of *Dala'il al-Khayrat*, which consists of 74 folios, is bound within red morocco leather binding with flap. The stamp of central medallion and four corner pieces are embellished with floral scrolls. The text is written with an elegant Naskh script. Gold roundel serves as a marker for the end of each prayer verse. Keeping up with the tradition of *Dala'il al-Khayrat* production during the Ottoman period, this manuscript opens with an ornamental composition of a single headpiece with a scalloped arch adorned with floral scroll in blue against gold background. The heading is left empty most probably for the title '*Dala'il al-Khayrat*' as found in other Ottoman copies. It is also a trait of the Ottoman style in having an elongated letter *sin* (س) in the *Basmalah* which is filled with floral motif and split palmette.

The beginning of the section for the 201 names of the Prophet (ﷺ) is also embellished with a single decorated headpiece. Additional two names '*Rafi' al-Darj*' and '*Karim al-Makhraj*' have been added later perhaps by different hand. Meanwhile, the single decorated headpiece is also found marking the beginning of the *salawat*. The usual





على القاري



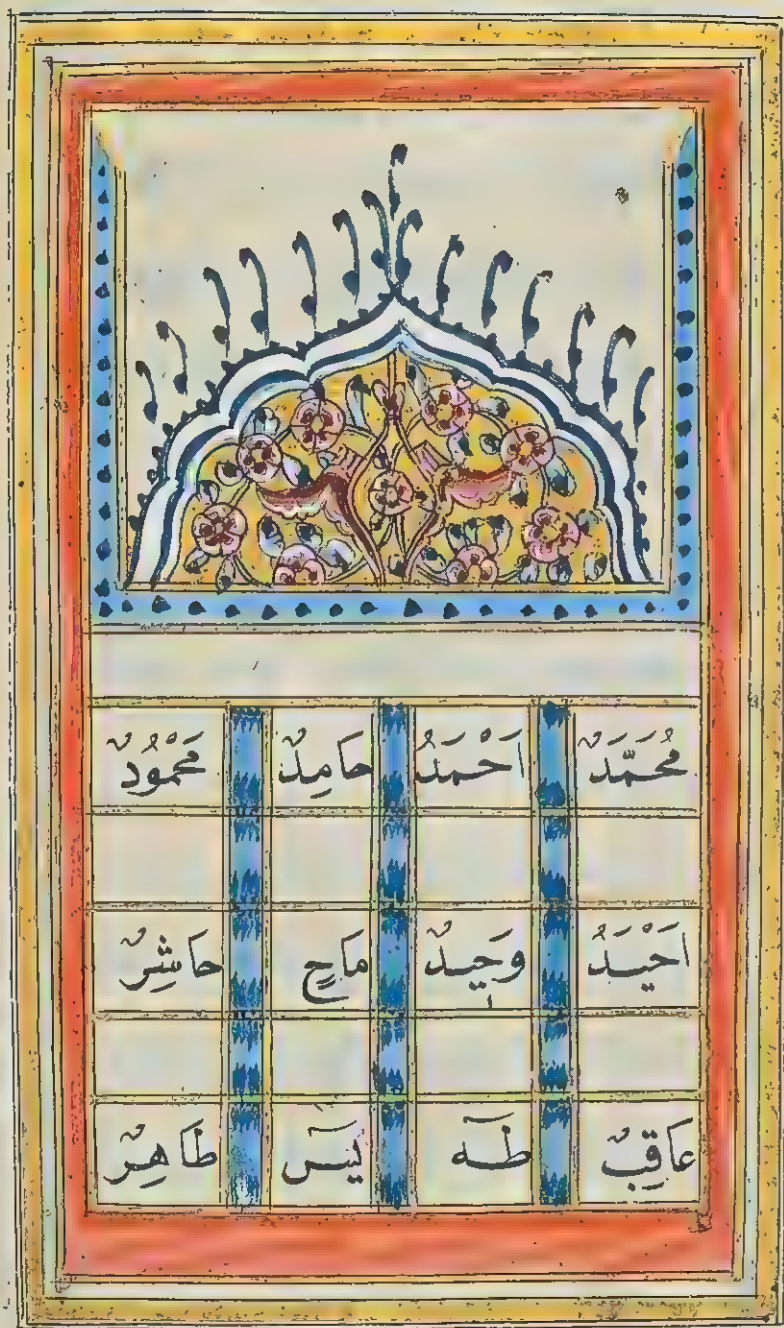
Fig. 27: Detail of a medallion that marks the beginning of 'Hizb Pershembe' (Section Thursday). The day is mentioned in Turkish language.

divisions of the *salawat* are marked by a title heading. Although they are left unwritten, the decorative device in the margin indicates the days of the week in which the prayer ought to be read, beginning with Monday. The days are mentioned in Turkish language.

Interestingly, although this copy of *Dala'il al-Khayrat* was produced during the second half of the 19th-century Ottoman, the illustration was kept to the tradition of the earlier Moroccan drawings, with the *Rawdah* on the right-hand side and the *Minbar* on the left. These facing images have received some modification in terms of the addition of the dome, minarets, multiple doors to the mosque and also palm trees. The Prophet's *Minbar* is also rendered with a triangle instead of the usual multiple squares.

Fig. 28: The single decorated headpiece at the beginning of the introduction page in a classical Turkish style.

مُطَهَّرٌ	طَيِّبٌ	سَيِّدٌ	رَسُولٌ
نَبِيٌّ	رَسُولُ الرَّحْمَةِ	قَيِّمٌ	جَامِعٌ
مُقْتَفٍ	مُقْتَفٍ	رَسُولُ الْمَلَأِ	رَسُولُ الرَّاحَةِ
كَامِلٌ	اِكْلِيلٌ	مُدَثِّرٌ	مُزْمَلٌ
عَبْدُ اللَّهِ	حَبِيبُ اللَّهِ	صَفِيُّ اللَّهِ	بَحِيُّ اللَّهِ
كَلِيمُ اللَّهِ	خَاتَمُ الْأَنْبِيَاءِ	خَاتَمُ الرُّسُلِ	مُحْيٍ



مظهر

Fig. 29: The decorated *unwan* of the 201 names of the Prophet (ﷺ). The compilation of the names begin with 'Muhammad'.

دَلِيلُ الْخَيْرَاتِ	مُصَحَّحُ الْحَسَنَاتِ	مُقِيلُ الْعَثَرَاتِ	صَفْحُ عَنِ الزَّلَّاتِ
صَاحِبُ الْشَفَاعَةِ	صَاحِبُ الْمَقَامِ	صَاحِبُ الْقَدَمِ	مُخْصَّصُ بِالْعِزِّ
مُخْصَّصُ بِالْمَجْدِ	مُخْصَّصُ بِالشَّرَفِ	صَاحِبُ الْوَسِيلَةِ	صَاحِبُ السَّيْفِ
صَاحِبُ الْفَضِيلَةِ	صَاحِبُ الْإِزَارِ	صَاحِبُ الْمُجَنَّةِ	صَاحِبُ السُّلْطَانِ
صَاحِبُ الرِّدَاءِ	صَاحِبُ الدَّرَجَةِ الرَّوْفِغَةِ	صَاحِبُ التَّاجِ	صَاحِبُ الْمِعْصَرِ
صَاحِبُ الْوَأْدِ	صَاحِبُ الْمُعْزَجِ	صَاحِبُ الْقَضْبِ	صَاحِبُ الْبُرَاقِ

كَافٍ	رُوحُ الْقِسْطِ	رُوحُ الْحَقِّ	رُوحُ الْقُدُّسِ
شَافٍ	مُبَلِّغٌ	بَالِغٌ	مُكْتَفٍ
سَائِقٌ	سَابِقٌ	مَوْصُولٌ	وَاصِلٌ
عَزِيزٌ	مُقَدِّمٌ	مُهَيِّدٌ	هَادٍ
مِفْتَاحٌ	فَاتِحٌ	مُفَضِّلٌ	فَاضِلٌ
عَلَمُ الْيَقِينِ	عَلَمُ الْإِيمَانِ	مِفْتَاحُ الْحَيَاةِ	مِفْتَاحُ الرَّحْمَةِ

دَلِيلُ الْخَيْرَاتِ

Fig. 30: Dalil al-Khayrat as mentioned at the beginning of the left page is one of the 201 names of the Prophet (ﷺ).

Catalogue 13

Ottoman Egypt or Turkey

1862 AD/1279 AH

Manuscript number: 2011.7.61

Size: 22.3 x 16 x 3.2 cm

Bound in red morocco leather binding, this manuscript comes in a slightly larger size; by comparison to other Ottoman copies of *Dala'il al-Khayrat* in the collection of IAMM. Containing 173 folios, the front and back side of the red leather binding are beautifully adorned with a five-pointed star and crescent motif, resembling the national emblem of Turkey.

Similarly, this manuscript follows the same divisions of other Ottoman copies of *Dala'il al-Khayrat*. An exquisite illuminated headpiece marks the *Muqaddimah* (Introduction) and the beginning of the *salawat*. It is interesting to note that the Ottoman copies of *Dala'il al-Khayrat* usually come with an additional section on the method of reciting the *salawat*. The beginning of this section is commonly decorated with a single headpiece. Furthermore, in this copy, the calligrapher added a section on the *Syama'il*; the characteristics of the Prophet Muhammad (ﷺ) that preceded the description of the *Rawdah*. At the end of the manuscript, there are two diagrams repeatedly highlighting the word 'Allah' and the names of the 25 prophets and 10 angels.





The depictions of Makkah and Madinah are painted in perspective projection. The usual division into quarters, thirds and halves are marked with a decorative rectangular panel. Further division according to the day of the week is also mentioned within the same panel. Two finely illuminated headpieces embellish the title page as well as the beginning of the *salawat*.

Fig. 31: The single decorated headpiece marks the section on the method of reciting *salawat* upon the Prophet (ﷺ).

Next page Fig. 32: Two diagrams depicting the word 'Allah' repeatedly mentioned within the circle and on the left page includes the names of the 25 prophets and 10 angels.

Catalogue 14

Ottoman

1887 AD/1305 AH

Object number: 1998.1.2547

Size: 18.5 x 12.3 x 1.2 cm

This is another lithograph copy of Dala'il al-Khayrat from the IAMM collection, which contains 94 folios. The ruled frames and illumination are, however, hand-painted in gold with a dash of red. The title of the manuscript is beautifully composed in poetry couplets, written within decorated cartouches. A little peculiar to the Ottoman style, however, the double-page introduction of this manuscript reveals a combination between two styles - single decorated headpiece and decorated borders.

The illustrations of Makkah and Madinah are executed in monochrome displaying the full view of the building and its surroundings in a perspective projection. In this manuscript, the usual divisions of quarters, thirds and halves are marked within a decorated rectangular panel following the specific days of the week. This manuscript ends with a colophon within an oval frame with information on the scribe, Uthman (also known as Qaish Zadeh) and date of completion, 1305 Hijrah.



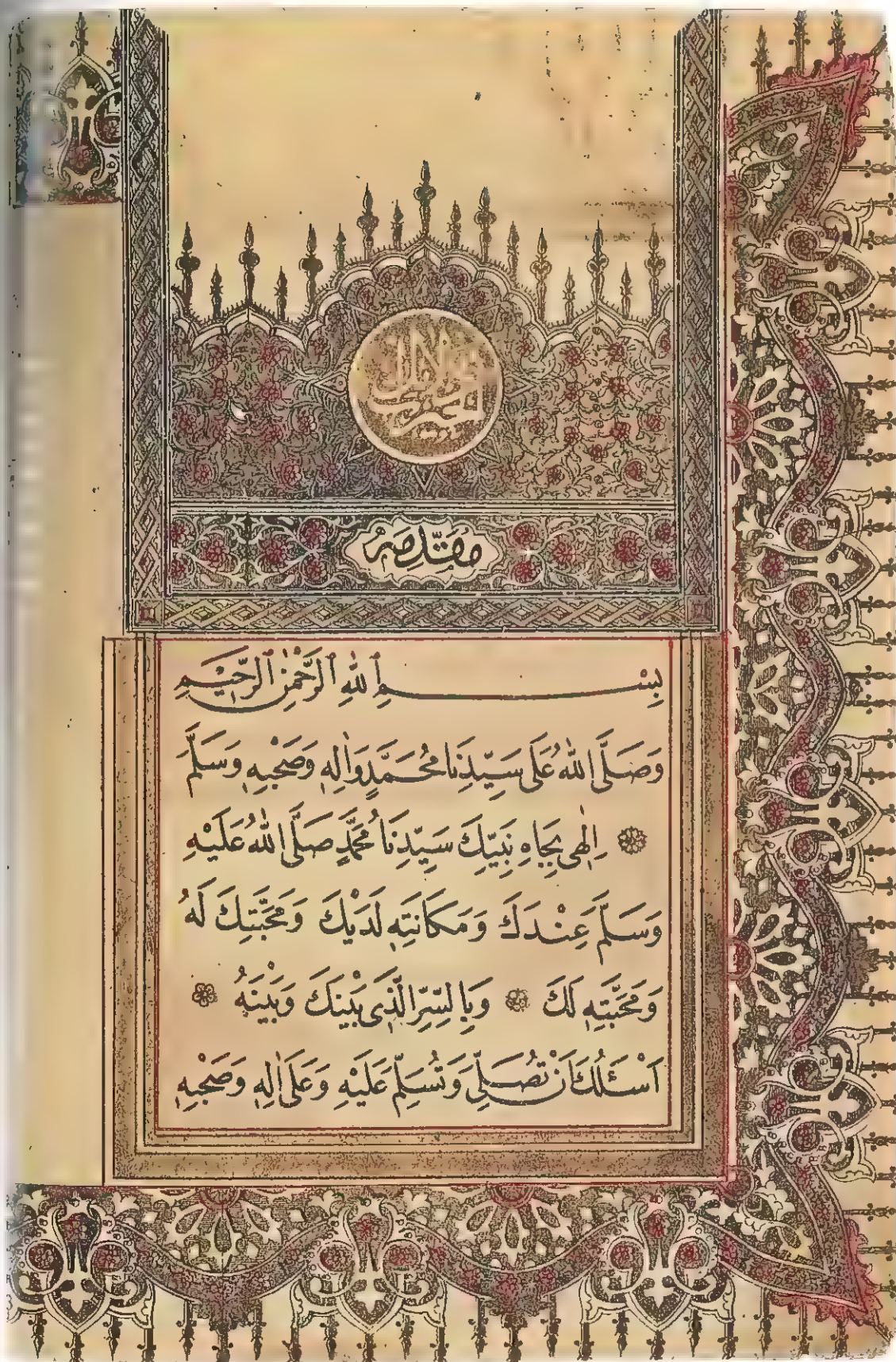


Fig. 33: The title 'Data'il al-Khayrat' is written within the medallion in Thuluth script.

Fig. 34: Decorated opening pages mark the beginning of the *Muqaddimah* (Introduction) section. The word 'muqaddimah' is written within the decorative *unwan*.

Catalogue 15

Samarkand, Uzbekistan

1595 AD/1003 AH

Manuscript number: 2002.3.5

Size: 15.3 x 10.2 x 2.3 cm

This copy of Dala'il al-Khayrat, which opens with a complete Surah al-Kahf, is produced without decorated pages. The divisions between different sections of prayers are highlighted through alternating backgrounds of black and red. The section where the title is mentioned is adorned with geometric borders of dynamic squares, against the backgrounds. The iconographic drawing of the tombs of the Prophet Muhammad (ﷺ), and his companions Caliph Abu Bakr al-Siddiq (رضي الله عنه) and Caliph Umar ibn al-Khattab (رضي الله عنه) is painted with three rectangles arranged under a triangle dome. The only division according to days of the week is mentioned on the first section that reads 'fasl awwal fi yaum al-Jumu'ah', the first section on Friday. After the end of the main eight sections, the manuscript continues with the praise upon the Prophet Muhammad (ﷺ) and compilation of prayers. The total number of folios for this manuscript is 70.



هَذِهِ فَايِدَةُ الْمُصَلِّي عَلَى
 النَّبِيِّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ
 بِهَذِهِ رَكْعَتَانِ تَبْرَكَ بِهَا وَهِيَ
 بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
 وَصَلَّى اللَّهُ عَلَى سَيِّدِنَا مُحَمَّدٍ وَاللَّهُ وَجَّهَهُ وَسَلَّمْ
 اللَّهُمَّ إِنِّي نَوَيْتُ الصَّلَاةَ عَلَى النَّبِيِّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ
 امْتِثَالًا لَأَمْرِكَ وَتَصْدِيقًا لِنَبِيِّكَ مُحَمَّدٍ صَلَّى اللَّهُ
 عَلَيْهِ وَسَلَّمَ وَمَحَبَّةً فِيهِ وَشَوْقًا إِلَيْهِ وَتَعْظِيمًا
 لِعِزِّهِ وَكَوْنَهُ أَهْلًا لَزَيْدِكَ فَتَقَبَّلْهَا مِنِّي بِفَضْلِكَ
 وَاحْسَنَانِكَ وَارْزُقْ جَائِبًا الْفُقْلَةَ عَزِّقْ لِي وَاجْعَلْنِي
 مِنْ عِبَادِكَ الصَّالِحِينَ اللَّهُمَّ رَزِّهِ شَرَفًا عَلَى شَرَفِهِ
 الَّذِي أَوْلَيْتَهُ وَعَزِّهِ عِزًّا عَلَى عِزِّهِ الَّذِي أَعْطَيْتَهُ وَنُورًا
 عَلَى نُورِهِ الَّذِي مَنَنْتَ بِخَلْقَتِهِ وَأَعْلَمْ مَقَامَهُ فِي
 مَقَامَاتِ الْمُرْسَلِينَ وَدَرَجَتِهِ فِي دَرَجَاتِ

Fig. 35: The words 'Allah' and 'Muhammad' in this manuscript is highlighted in red. The title of the manuscript is mentioned at the bottom left page within ornamented frame border.

Catalogue 16

Probably Central Asia

19th century AD/13th century AH

Manuscript number: 2011.7.62

Size: 19.5 x 13.1 x 2.6 cm

This particular manuscript, which amounts to 205 folios, is purely in text form. There is neither depiction of Al-Masjid al-Haram nor Al-Masjid al-Nabawi to illustrate the text. The space between the two lines of text was most probably intended for interlinear translation, as appeared in some pages of this manuscript. The translation is written in Nasta'liq script in Persian language. The absent of colophon and illustration may contribute to the difficulties in identifying the origin of this manuscript. However, from the script style and the page layout, this copy may be attributed to the manuscript production from Central Asia. The opening page is decorated with a single headpiece in geometrical grid motif.





Fig. 36: The phrase 'Allahumma' is rubricated and beautifully lined, creating a column of word.

Catalogue 17

Bukhara, Uzbekistan

1904 AD/1322 AH

Manuscript number: 2001.5.4

Size: 20 x 12.7 x 1.5 cm

IAMM's journey in creating a collection of Dala'il al-Khayrat began with this very manuscript. The manuscript was acquired back in 2001. The modest appearance of this copy reflects the development of the native cultures in the Central Asian region, which initiated the production of Qur'an manuscripts. Similar to the copy from Samarkand, as mentioned in Catalogue 15, this copy of Dala'il al-Khayrat is less decorative. Instead of having floral, arabesque or geometrical motifs applied on this manuscript, the illuminator chose to beautify the beginning and end of the sections using vibrant yellow, red and gold palette. The opening pages, which contain the title, bear a simple rectangular heading. Almost illegible, the text was written in yellow ink against a gold background of cloud scrolls. Title headings of several sections also receive similar treatment.

Futhermore, the usual sections and divisions of the prayers according to days of the week are clearly stated throughout its 117 folios. They are highlighted in red within a plain rectangular panel. It is interesting to note that the *Rawdah* section was written with a different hand in Thuluth script style, evidenced in the different handwriting, as compared to the rest of the text. The



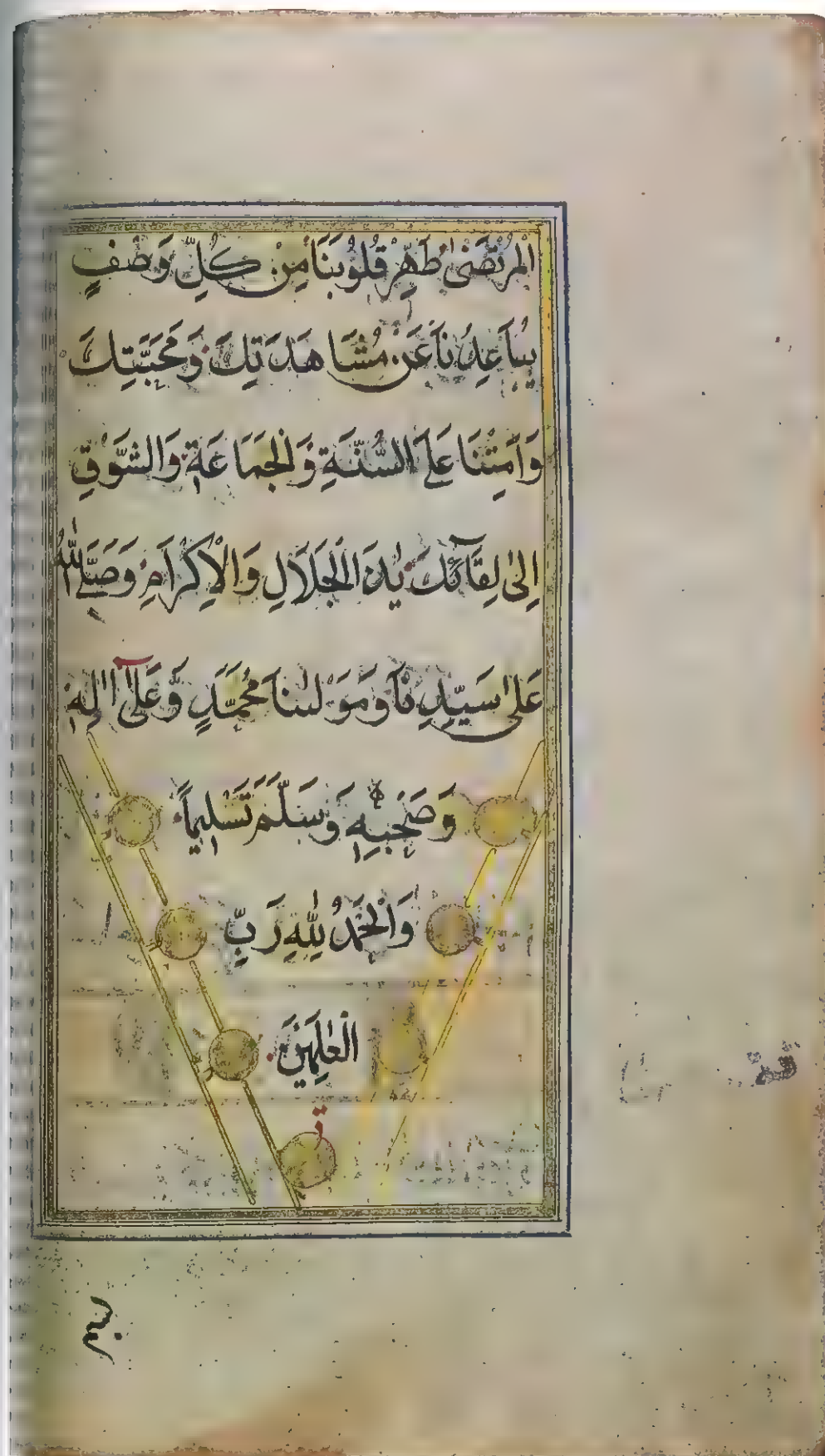


Fig. 37: The illustration of the sole of the Prophet (ﷺ).

illustration is executed in a flat projection depicting Al-Masjid al-Haram and Al-Masjid al-Nabawi in schematic drawings. Additional illustration of the sole of the Prophet (ﷺ) – in yellow and white against red background – has been included in the last page of the manuscript. This type of drawing is commonly found in many prayer books.

Fig. 38: The brief section on the description of the *Rawdah* on the left-hand page is written in blue ink with rubrication.

دَعَا الْخَيْرَاتِ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ حَسْبِيَ اللَّهُ
وَنِعْمَ الْوَكِيلُ وَلَا حَوْلَ وَلَا قُوَّةَ إِلَّا بِاللَّهِ
الْعَلِيِّ الْعَظِيمِ اللَّهُمَّ إِنِّي أَبْرَأُ مِنْ حَوْلٍ
وَقُوَّةٍ إِلَّا حَوْلَكَ وَقُوَّتَكَ اللَّهُمَّ إِنِّي
أَتَقَرَّبُ إِلَيْكَ بِالصَّلَاةِ عَلَى سَيِّدِنَا مُحَمَّدٍ
عَبْدِكَ وَنَبِيِّكَ وَرَسُولِكَ سَيِّدِ الْمُرْسَلِينَ

Fig. 39: The left-hand page shows the title heading of the *Du'a al-Khatm* (prayers to be recited after the completion of *Dala'il al-Khayrat*).

وَوَدَّعَاجَهَا سَبَبًا لِلتَّحَبُّصِ مَرَقًا
لِأَنَّا لَبَّيْهَا عَلَى مَقَامِ الْإِخْلَاصِ وَالْتَّحَصُّصِ
حَتَّى لَا يَبْقَى فِي رَبَّانِيَّةِ لُغَابِكَ وَحَتَّى
أَصْلَحَ لِحَضْرَتِكَ وَأَكُونَ مِنْ أَهْلِ
خُصُوصِيَّتِكَ مُسْتَمْسِكًا بِأَدْبِهِ صَلَّى اللَّهُ
عَلَيْهِ وَسَلَّمَ مُسْتَدًا فِي حَضْرَتِهِ الْعَالِيَةِ

فِي كُلِّ وَقْتٍ وَجِينِ

يَا اللَّهُ	يَا فَوْزُ	يَا حَقُّ	يَا مُبِينُ
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قُلْنَا

Catalogue 18

Kashmir

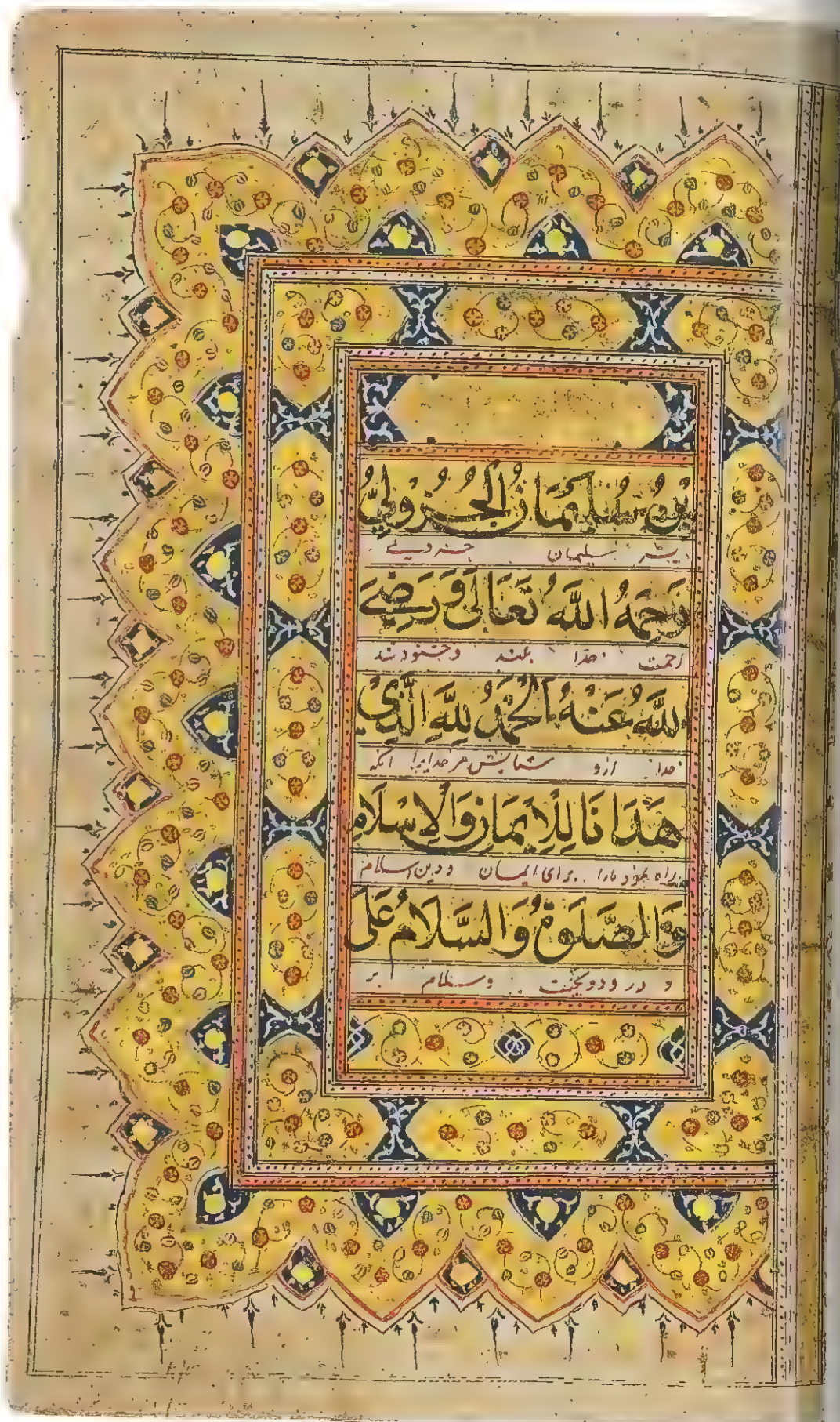
18th century AD/12th century AH

Manuscript number: 2012.11.29

Size: 18 x 11 x 0.8 cm

A distinguished feature of this copy of *Dala'il al-Khayrat* is the exquisite and vibrant illumination of carpet pages. The presence of multiple arches that surround the frame border, adorned with intricate floral scrolls, is a typical feature of manuscript design which reached its height during the 18th century in Kashmir. Embellished with a dazzling colour palette of dark blue and deep crimson red as well as the significant use of gold, these carpet pages decorate the opening and end pages of the manuscript. The cartouche above the text area is left empty, it may have been intended for a heading of that particular prayer section.

The manuscript consists of 127 folios. The main text in Arabic is written in elegant black Naskh script, set against a gold background. A smaller space underneath the Arabic text was designed to contain its Persian translation penned in small red Nasta'liq script. Persian language was commonly used during the Mughal Empire since it was a court language. As Persian language was written in Nasta'liq, it became an official script for document writing. The beginning of the usual divisions of quarters, thirds and halves is marked by the presence of an illuminated single headpiece. These





pages boast a decorated border rendered in gold stencil with floral and foliate scrolls. It is interesting to note that copies of *Dala'il al-Khayrat* produced during the Mughal period starts with the *salawat*, which is to be recited on Friday rather than on Monday, a practice commonly found on copies from other Islamic regions. In this copy, the divisions according to the days of the week – Friday to Friday – are clearly mentioned.

The drawings of mosques in Makkah and Madinah are executed in flat projection, a common feature of copies of *Dala'il al-Khayrat* produced in the northern region of the Indian Subcontinent. However, what is peculiar about this copy is the arrangement of the drawings, whereby Al-Masjid al-Nabawi is placed on the right-hand page and Al-Masjid al-Haram is on the left-hand page. The compartmentalisation of different units; tombs of the Prophet Muhammad (ﷺ) and his companions, as well as his *Minbar* and *Mihrab*, are visible. The illustration includes five minarets at each mosque.

Fig. 40: Decorated opening pages marked the *Muqaddimah* of the manuscript. The interlinear Persian translation is written in a small Nasta'liq script.

زواجه کما بَارَكْتَ عَلَى ابْنِ هَيْمَانَ

زمان آرد چنانکه برکت دادی بر ابراهیم بدرستی که تو

حَمِيدٌ مُجِيدٌ اللَّهُمَّ صَلِّ عَلَى مُحَمَّدٍ

ستوده بر زکوانی ای بار خدایا درود بر محمد صاحب

عَلَيْهِ كَمَا صَلَّيْتَ عَلَى إِبْرَاهِيمَ وَبَارَكْ

بر آل او چنانکه در روز ستادی بر ابراهیم و برکت کن

عَلَى مُحَمَّدٍ وَعَلَى آلِ مُحَمَّدٍ كَمَا بَارَكْتَ

بر محمد صاحب و بر آل محمد صاحب چنانکه برکت آرد

عَلَى آلِ إِبْرَاهِيمَ فِي الْعَالَمِينَ إِنَّكَ

بر آل ابراهیم در جهانان بدرستی که تو

حَمِيدٌ مُجِيدٌ اللَّهُمَّ صَلِّ عَلَى مُحَمَّدٍ

ستوده بر زکوانی ای بار خدایا درود بر محمد صاحب

عَلَى آلِ مُحَمَّدٍ كَمَا بَارَكْتَ عَلَى إِبْرَاهِيمَ

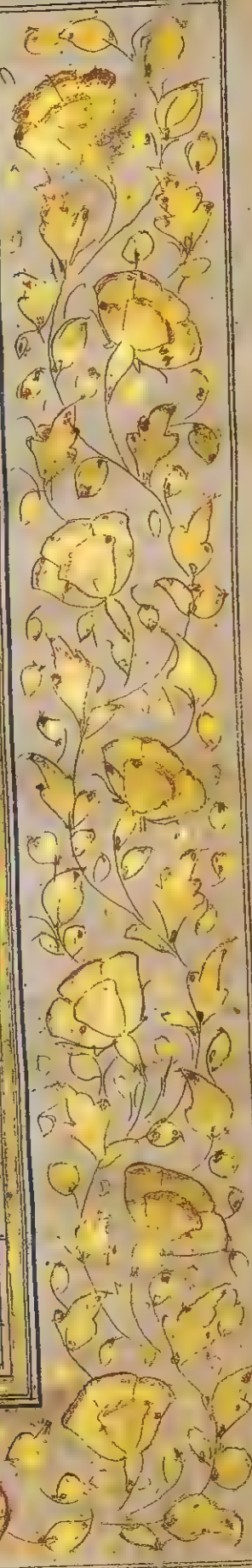
بر آل محمد صاحب چنانکه برکت دادی بر ابراهیم

وَكَمْ حَمِيدٌ مُجِيدٌ اللَّهُمَّ صَلِّ عَلَى مُحَمَّدٍ

و درستی که تو ستوده بر زکوانی ای بار خدایا درود بر محمد صاحب

وَبِأَسْمَاءَ ابْنِ مَرْيَمَ وَصَلَّى اللَّهُ عَلَيْهِمَا

و بر اسماء و بر آل محمد صاحب ای بار خدایا



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

بسم خدا بخشنده مهربان

صَلَّى اللَّهُ عَلَى سَيِّدِنَا وَمَوْلَانَا مُحَمَّدٍ

درود خدا بر محمد و دوست ما که محمد است

وَعَلَى آلِهِ وَصَحْبِهِ وَسَلَّمَ

و بر آل او و پیروان او و سلام ای بار خدا یا درود

عَلَى مُحَمَّدٍ وَآلِهِ وَصَلَّى

بر محمد صاحب و زمان او چنانکه در روز قیامت

عَلَى إِبْرَاهِيمَ وَبَارَكَ عَلَى مُحَمَّدٍ

بر ابراهیم و برکت کن بر محمد صاحب و



Catalogue 19

Kashmir

1808 AD/1223 AH

Manuscript number: 2012.11.28

Size: 15.2 x 9.7 x 1.6 cm

This is an exquisite copy of *Dala'il al-Khayrat* from Kashmir. Dedicated in typical characteristic of Kashmiri style, this manuscript depicts delicate floral scroll within multiple arches in gold, set against dark blue background. The illuminated opening pages of this manuscript are lavishly executed. However, two cartouches above and below the text area are left empty. Throughout its 155 folios, there are ten sets of these double illuminated pages which are rendered in similar manner, each indicating the beginning of the new division. It is interesting to note that the *salawat* begins with the recitation on Friday. In this copy, the days are mentioned in the margin.

The Arabic text and its diacritical marks are written in black Naskh script within a large band, set against a plain background. Selected phrases and words such as 'Allah', 'Allahumma' and 'Muhammad' are highlighted in red. Underneath the text band is laid a smaller band embellished with gold. The manuscript also includes verses from the Qur'an written in the last section with a Persian translation. Several selected poems were added to the compilation of this copy.





It is customary for Kashmiri copies of *Dala'il al-Khayrat* to have facing images of the iconographic drawings of Holy mosques in Makkah and Madinah. They are usually painted in flat projections. The Kaaba on the right-hand page appears smaller in size as compared to *Maqam Ibrahim*. Besides that, two *Minbar* are also featured in this drawing. Meanwhile, the left-hand page is divided into compartments that feature the *Minbar* of the Prophet Muhammad (ﷺ), his tomb as well as the tombs of Caliph Abu Bakr al-Siddiq (رضي الله عنه) and Caliph Umar ibn al-Khattab (رضي الله عنه), and also the Prophet's *Mihrab*. Both mosques are illustrated with five minarets, projected out in between the multiple domes.

Fig. 42: The decorated opening pages mark the beginning of the *Muqaddimah*. The text on the left page contains the purpose of writing *Dala'il al-Khayrat*.

Catalogue 20

Kashmir

24th May 1808 AD/

28th Rabiul Awal 1223 AH

Manuscript number: 2012.11.26

Size: 14.7 x 9 x 8.7 cm

This copy of *Dala'il al-Khayrat* in Kashmiri style features eight sets of double-illuminated pages that adorn the beginnings of each division. Lavishly executed in floral and foliate motifs against gold and blue backgrounds, these illuminated pages are rendered in a similar design with multiple arches surrounding the text box. The division headings were written in red Naskh script against gold background and placed on top of a page before the double-page openings. Furthermore, the divisions which should start with a specific day of the week is not clearly mentioned. The main text is written in bold Naskh script within cloud scrolls against a gold background.

The drawings of the mosques of Makkah and Madinah are painted in flat projection against gold ground. The surrounding of the mosques is filled with scattered palmettes and flower scrolls. In this illustration, Al-Masjid al-Haram appears to have 14 minarets while the Prophet's Mosque has 15 minarets. The compartmentalisation of other units such as the *Rawdah* and the *Minbar* is also apparent in this drawing. The use of bright and pastel colour palettes show the variation of Kashmiri style.





Muhammad Shah, the copyist of this manuscript, is mentioned in the colophon, along with the date of completion. Meanwhile, two different seal impressions that belong to the same person appear at the top corner of the end papers, perhaps showing previous ownership of the manuscript.



Fig. 43: The seal reads 'Muhammad Sier 1223'.

Fig. 44: Exquisitely decorated with floral scrolls, the opening pages mark the beginning of *Al-Hizb al-Awwal*, the first part of the *salawat*.

Catalogue 21

Kashmir

19th century AD/13th century AH

Manuscript number: 2012.11.27

Size: 16.7 x 9 x 2.3 cm

Formed within 137 folios, this is an archetype of a Kashmiri copy of *Dala'il al-Khayrat*. It possesses seven sets of double opening pages adorned with floral and foliate scrolls on gold and dark blue backgrounds. Additional colour palettes of crimson red, emerald green and pale pink are also apparent in the illuminated pages. These illuminated pages mark the beginning of *Dala'il al-Khayrat* and its usual divisions of thirds, quarters and halves. Each division is mentioned in the margin; however, probably due to the rebinding process, the edge has been cut off. The remaining text does not give any clue as to which day the prayer begins. Nonetheless, following the Kashmiri tradition, the recitation of *Dala'il al-Khayrat* usually begins on Friday.

The main text is written in bold Naskh script style with rubrication on the usual words and phrases such as 'Allah', 'Allahumma' and 'Muhammad' as well as the indication of the completion of each prayer section. Meanwhile, the text with the illuminated pages is written within a cloud scroll of reserved white against gold background.

The Kaaba and the *Rawdah* illustrations are rendered in a distinctive Kashmiri style. The Kaaba is placed on the right side, surrounded by various architectural





units; the *musalla* for the four Sunni schools of thought, *Maqam Ibrahim*, the *Zamzam* well and the *Minbar*. Meanwhile, on the left side is the detailed illustration of the *Rawdah* and the *Minbar* of the Prophet (ﷺ). Within the section of the *Rawdah*, a corner assumed to have been the tomb of *Fatimah* (رضي الله عنها), the daughter of the Prophet (ﷺ), is also included. The garden at the bottom left has a domed structure that is believed to be the *Well of Fatimah* (رضي الله عنها). These facing images are surrounded with multiple domes and ten minarets.

At the end of this manuscript, a section on prayer upon completion of the recitation was included. In this particular prayer, it mentions 'May Allah forgive and bless the author of this prayer book and its reader'.

Fig. 45: The beginning of *Al-Hizb al-Awwal*, illuminated in typical Kashmiri style.

Catalogue 22

Loharu, India

1879 AD/1296 AH

Manuscript number: 2016.1.8

Size: 120 x 63 cm

This one-page monumental *Dala'il al-Khayrat* is written by Al-Hafiz Mahbub Muhammad under the order of Nawab Ala' al-Din Khan Bahadur, the Nawab of Loharu. Its framed border is adorned with floral and split palmette motifs. The *unwan* contains the *Basmalah*, the complete title of *Dala'il al-Khayrat* and the illustration of the Prophet's Mosque in Madinah in a perspective drawing. The two columns of text flanking the illustration contain a prayer and praise upon the Prophet Muhammad (ﷺ). This section is further embellished with four mosque lamps.

The prayer text of this large-scale *Dala'il al-Khayrat* is written within 12 vertical columns. These columns are further embellished with decorative rows of stylised tulip and split palmette motif. Unlike the other conventional copies of *Dala'il al-Khayrat*, this prayer text does not contain the author's statement, which usually contains the purpose of composing the prayers as well as the benefits and method of recitation. The beginning of each section is marked by a heading, which is decorated with two arched-like decorative units. The text is concluded with a *du'a* which is to be recited after the *salawat*. Written in Thuluth script, a small section at the bottom contains the colophon.

Fig. 46: The monumental scroll of *Dala'il al-Khayrat* with an illustration of the Prophet's Mosque in the *unwan* section.

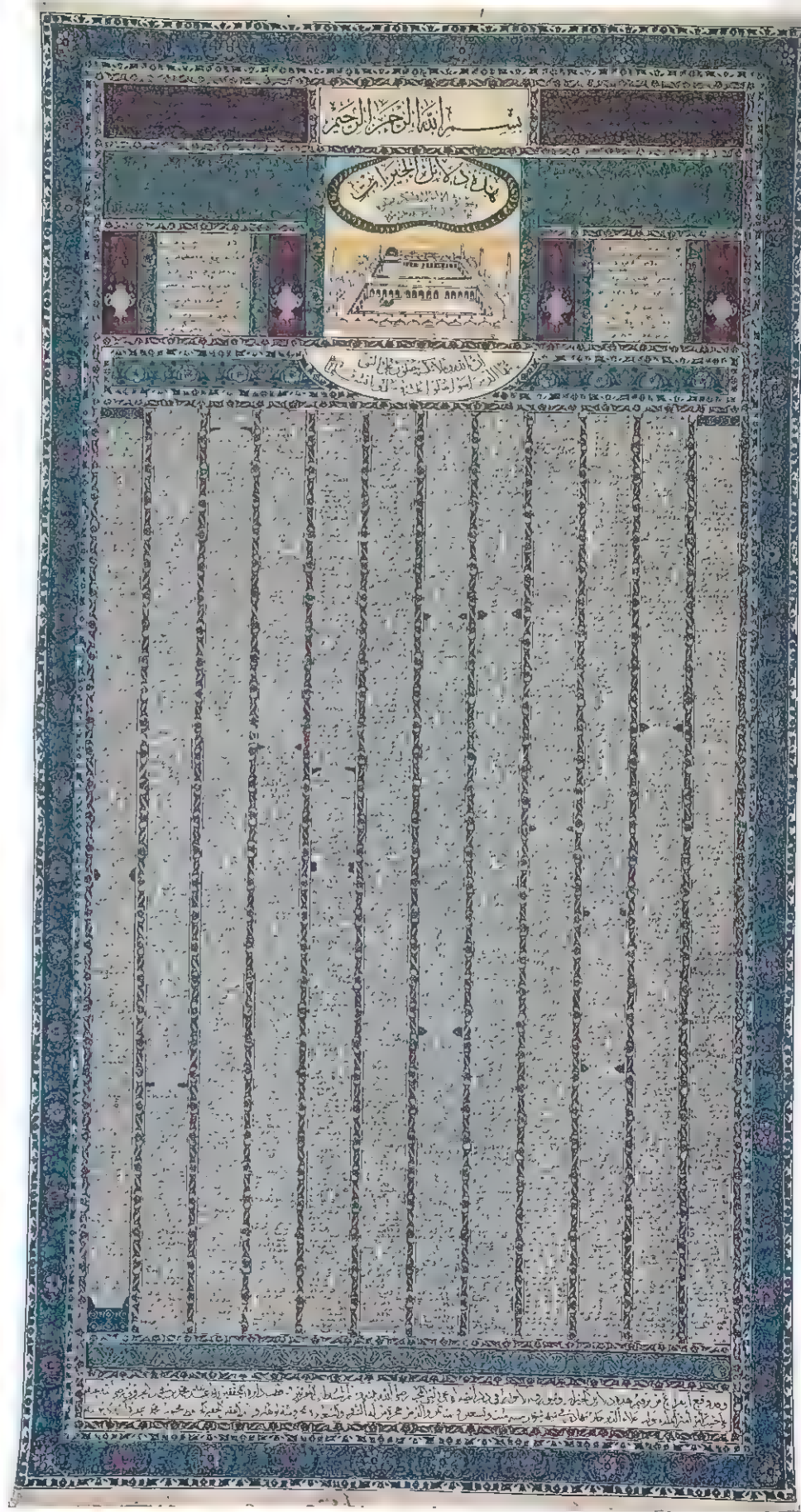




Fig. 47: Detail of the *Al-Hizb al-Awwal* of the *salawat*.

Catalogue 23

Patani, East Coast of Malay Peninsula

19th century AD/13th century AH

Manuscript number: 1998.1.2453

Size: 15 x 9 x 1.2 cm

The manuscript is missing several pages at the beginning and at the end, thus it starts with the description of the Prophet's *Rawdah*. The text is written in black Naskh script in the Malay regional style. Red ink is used to emphasise certain phrase like 'Allahumma', and words such as 'Allah' and 'Muhammad' as well as highlighting the title of divisions. The manuscript consists of 66 folios of European paper. However, the written area has started to look smudged due to the deterioration of the iron-gall ink, which is a common problem for manuscripts from Southeast Asia.

The double-page illumination in this manuscript, which marks the beginning of the *salawat*, reveals the characteristics of the manuscripts produced in the East Coast of the Malay Peninsula. Meanwhile, the two-page illustration depicts the *Rawdah* on the right-hand page and the entrance to a mosque and two palm trees on the left side. The tombs of the Prophet Muhammad (ﷺ) and his two other companions in the *Rawdah* are represented by the three domed-structures, at the bottom part, while the Prophet's *Minbar* and *Mihrab* are placed





above on the same page. The illustration on the left is perhaps showing the exterior of the Prophet's Mosque. The selection of colour palette for both illustration and illumination reflects the preference of the Southeast Asia – earth colours with the common use of green, red, black and gold.

Fig. 48: The opening pages which show a section of *Al-Hizb al-Awwal*, display the characteristics of Patani style.

Catalogue 24

Terengganu, Malay Peninsula
29th January 1835 AD/
29th Ramadan 1250 AH
Manuscript number: 1998.1.2607
Size: 16.5 x 11 x 2.2 cm

This manuscript is spectacular despite its severe condition caused by the deterioration of its iron-gall ink, which has corroded almost the entire writing surface. Such phenomenon of ink corrosion found its traces in many manuscripts especially those that were produced in Southeast Asia. As a result, the text area becomes brittle. In the case of this manuscript, it is fortunate to have the sumptuously executed illumination and illustration areas that are still intact.

The distinguished feature of this manuscript is the extraordinary quality of its illumination. The double folios that mark the beginning of the *salawat* are illuminated with flowing floral and foliate motifs filling the text frames. The frames are also adorned with undulating arches on its three outer sides, in which all arches are continuously joined with each other. This is a characteristic of the Terengganu style of manuscript illumination. Besides the double-page opening, the beginning of each division is distinguished with a decorated rectangular heading and an accompanied decorative device in the margin. Through the richness of its illumination, it is suggested that this copy





of *Dala'il al-Khayrat* was produced for the Terengganu royalty.

The manuscript boasts with the facing images of the Holy mosques in Makkah and Madinah. Lavishly executed in gold, the drawing is painted in flat projection with Makkah on the right-hand page and Madinah on the left-hand page. This illustration reflects an Ottoman influence by looking at the number of minarets. Al-Masjid al-Haram in Makkah has seven minarets while the Prophet's Mosque in Madinah has five minarets. Additional decorative elements were added to the illustration such as an arch with split palmette motif and a lotus flower adorning the four corner pieces.

The scribe of this copy, Muhammad ibn al-Marhum Sayyid Muhammad Zain al-Abidin al-Aidarus, has mentioned his uncut chains of *ijaza* in reading and understanding of *Dala'il al-Khayrat* that goes back to its author, Imam Al-Jazuli. From this chain it is understood that the scribe is the sixth generation of the lineage. He then presented the *ijaza* to Ahmad ibn Abd al-Halim.

Fig. 49: The opening pages on the *Al-Hizb al-Awwal*, exquisitely rendered in gold.

Catalogue 25

Patani, East Coast of Malay Peninsula

19th century AD/13th century AH

Manuscript number: 1998.1.790

Size: 17 x 10.7 x 1.1 cm

This is an exquisite copy of Dala'il al-Khayrat produced in the East Coast of the Malay Peninsula. The text and its diacritical marks are written in elegant black Naskh script with rubrications, especially on phrases such as 'Allahumma', names of the prophets, and title for several divisions. The manuscript contains 70 folios assembled together with light-blue dyed woven paper with watermarks. It is incomplete with missing pages at the end.

Although the reference to the production date and place are not stated in this manuscript, the illuminations suggest that this copy was made in Patani, known today as a southern region of Thailand. The characteristics of Patani illumination style is in its discrete arches on the three outer sides. Unlike the Terengganu style of illumination, these arches are not joined together. Another significant characteristic of Patani style of illumination is the repeating chilli pepper motif around the rectangular frames of the text area. The floral and foliate motifs look more organic and naturalistic.

This manuscript has six sets of double decorated frames which indicate





the beginning of the usual divisions of quarters, thirds and halves. However, the day these particular sections have to be recited is not stated. Similar to the Qur'an manuscripts, intricate opening pages embellish the beginning and the final pages of this *Dala'il al-Khayrat*. Apart from the opening pages, the illumination includes the tailpiece that is placed as an ornament that adorns the end of a section, as well as the floral ornaments on the title headings and sentence markers.

The two full-page illustrations of this *Dala'il al-Khayrat* appear in flat projection drawing. The use of a polychrome palette, from different shades of red, green, blue, black and gold, is apparent. *Al-Masjid al-Haram* and the *Rawdah* are depicted in different compartments on the illustration on the right-hand side. Meanwhile, the illustration on the left-hand side appears to have a collection of objects such as scale, tree and domed structure.

Fig. 50: *Al-Hizb al-Awwal* of the *salawat* illuminated in Patani style.

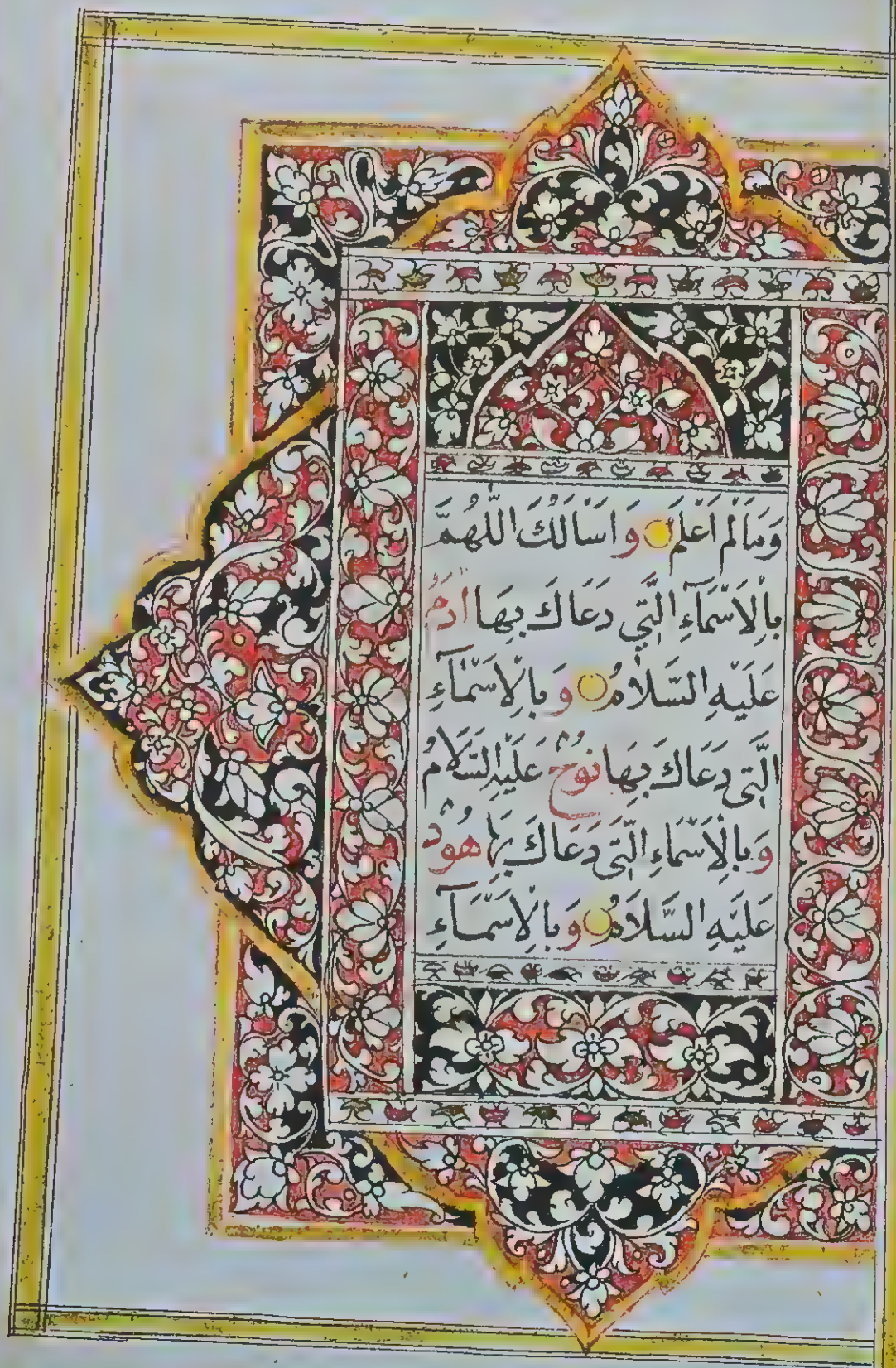


Fig. 51: The illuminated pages on *Al-Hizb al-Khamis* show the major use of reserved white.

وَبِالْأَسْمَاءِ الْمَكْتُوبَةِ حَوْلَ
الْكُرْسِيِّ • وَأَسْأَلُكَ اللَّهُمَّ
بِالْإِسْمِ الْمَكْتُوبَةِ عَلَى وَرَقِ
الزَّيْتُونِ • وَأَسْأَلُكَ اللَّهُمَّ
بِالْأَسْمَاءِ الْعِظَامِ الَّتِي سَمَّيْتَ
بِهَا نَفْسَكَ مَا عَلِمْتُ مِنْهَا

Catalogue 26

Java, Indonesia

9th March 1736 AD/26th Syawwal
1148 AH

Manuscript number: 1998.1.1623

Size: 15 x 9.7 x 2.2 cm

This copy of Dala'il al-Khayrat is a work in progress. The wordings have been completely written down. Similarly, the outlines for both the decorative motifs (floral scroll) and illustrations are completed; yet, these pages were not entirely illuminated. In one of the prayer divisions, colour pigments have been added onto just one corner, on the left-hand page; in olive green, crimson red, yellow and a modest touch of maroon. Indirectly, this manuscript illustrates the thorough process of its production.

In addition, the name of the scribe and date of completion are mentioned in the colophon pages. It states that the scribe, Haji Abdul Rashbad (Rashid) bin Abdul Hadi bin Haji Abdul Mu'minin had completed copying the text on Wednesday, 26 Syawwal, during Asr time on 1148 Hijrah.

Moreover, this 184-folio manuscript exhibits eight different styles of opening pages, with each page marking the beginning of the usual prayer divisions attributed to the Javanese approach; the use of three arches and large rectangular panels. In the other examples, the use





of diagonal frames for the text area is noticeable. At the beginning of the 201 names of the Prophet Muhammad (ﷺ), the extremely wide margin is meant for the illumination area. The text is written in black Naskh script with rubrication. It is interesting to note that the days of the week are mentioned at the end of each section within a phrase 'this is read on (day)'.

The illustration of the detailed drawing of the Prophet's Mosque is rendered in flat projection. Within the mosque compartment, the *Rawdah* appears on the left corner in schematic drawing of three rectangles with the *Minbar* and the *Mihrab* placed next to it. Underneath these two units are the garden and a domed structure, which most probably give a reference to the Well of Fatimah (ﷺ), the daughter of the Prophet (ﷺ). The mosque is surrounded with five minarets and two large domes; in addition, the names of the two of the doors are recorded as *Bab al-Salam* and *Bab al-Rahmah*.

Fig. 52: The work in progress of the opening pages on *Al-Hizb al-Awwal*.



Fig. 53. The uncoloured decorative frames of the end pages in Javanese style.



Catalogue 27

East Turkistan, China

1720 AD/1132 AH

Manuscript number: 2013.19.105

Size: 20.7 x 12.9 cm

This manuscript is attributed to the manuscript production in East Turkistan; in particular, the Xinjiang Uygur, the Autonomous Regions of China. It displays Chinese characteristics in both its styles of writing and illumination. The tradition of reciting the *salawat* upon the Prophet Muhammad (ﷺ) has nevertheless reached the Muslim communities in China as evidenced in the local production of *Dala'il al-Khayrat* manuscript such as this.

This manuscript opens with a prayer recited before the *salawat* upon the Prophet Muhammad (ﷺ). This specific prayer was mentioned by Sayyid Ahmad Zarruq, who used to be one of the Sufi scholars in Madrasah al-Saffarin, where Imam Al-Jazuli mastered the *fiqh* of the Maliki school. Following this are the illuminated opening pages that mark the beginning of *Dala'il al-Khayrat*, rendered in Chinese style with floral and butterfly motifs in gold. Furthermore, it is interesting to note that the scribe mentioned the heading of this division as 'Juz' al-Awwal', which is usually found introducing the first chapter of the Qur'an, and not common in copies of *Dala'il al-Khayrat*.

The script used to write down the text in this manuscript is of Chinese style, known as the Sini script. The usual divisions





of the prayers are marked by the word 'ibtida', followed by the number of the section in both Arabic and Persian. Besides that, a Chinese seal impression in red is found placed in the margin. Some of the divisions are indicated with a floral decorated panel. The colophon states that the scribe, Mustafa Khalifah, who was a student of Husayn al-Jaza'ir, had completed copying the text in 1132 Hijrah.

In the final analysis, the Chinese decorative style has been found to be distinctive on the illustrations even though it has kept to the Moroccan schematic drawing. The facing images highlight the *Rawdah* and the *Minbar*; yet, the illustration, unlike the Moroccan style, places the *Rawdah* on the left-hand page. The shape and the arrangement of the three tombs are a little different from the rest of the other illustrations in the same categories. Another feature of this illustration is the indication of the tomb of the Prophet Isa (ﷺ) at the bottom right corner, with a label; meanwhile, the *Minbar*, on the right-hand page, faces the left side instead of the usual facing to the right orientation. The addition of a flag that indicated 'Alam al-Qiblat' is also significant to be highlighted.

Fig. 54: The opening pages of *Al Hizb al-Awwal* illuminated in gold incorporating floral and butterfly motifs.

نَظَرُ شَانِهِ وَبَيِّنُ بَرَهَانِهِ وَأَنبَاجُ حُجَّتِهِ
بَيِّنُ فَضِيلَتِهِ وَتَقَبُّلُ شَفَاعَتِهِ فِي أُمَّتِهِ
اسْتَعْمَلْنَا بَسْمَتَهُ يَا رَبَّ الْعَالَمِينَ وَيَا رَبَّ
عَرْشِ الْعَظِيمِ اللَّهُمَّ يَا رَبَّ احْشُرْنَا
زُفْرَتِهِ وَتَحْتَ لَوَائِيهِ وَأَسْقِنَا بِكَاسِهِ
انْفَعْنَا بِمَحَبَّتِهِ أَمِيرَ يَا رَبَّ الْعَالَمِينَ
اللَّهُمَّ يَا رَبَّ بَلِّغْنَا أَفْضَلَ الصَّلَاةِ

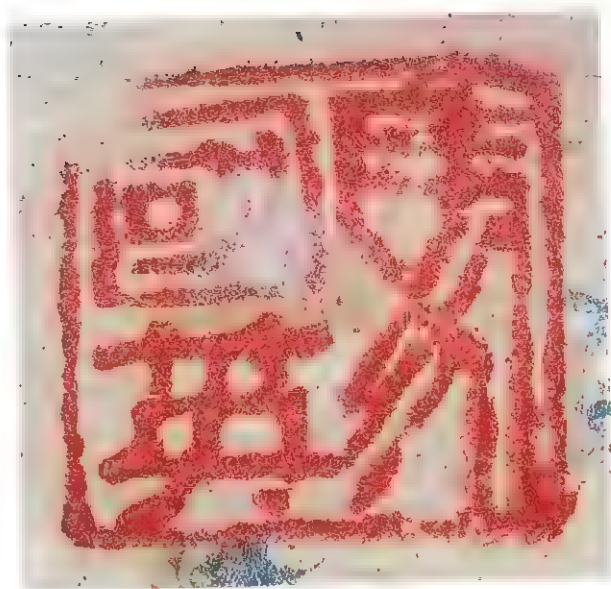


Fig. 55: A seal impression in Chinese reads 'Ma Guo Ying', who is believed to be the previous owner of the manuscript.

Fig. 56: The phrase 'Ibtida' al-Sabt' written in the margin marks the beginning of recitation to be on Saturday. The Chinese seal impression appears in red.



CHAPTER THREE

A VISUAL DIMENSION

The spread of Islam from the Atlantic Ocean to the frontiers of China has created a common culture especially in the art of bookmaking. The art concerns the technical aspects of calligraphy, paintings and bindings of a manuscript. In terms of language, Arabic continues to serve as a vehicle for carrying different branches of knowledge including the literary works of poetry and prayers. Other languages, such as Persian, Turkish, Urdu and Malay which share the same alphabets, continued to flourish alongside the Arabic. Interlinear translation took place where the non-Arabic language is inscribed in smaller text size in different colour. This is a common view on the pages of the Qur'an, books of prayers, and poetry. Consequently, the art of bookmaking has made the calligrapher's position a noble occupation of all since it started with the task of copying the Qur'an.

In fact, calligraphy developed in harmony with painting, after attaining its pinnacle from the ninth century (Pedersen, 1985). Although pictorial art is not a Muslim invention, it nevertheless exists in favour of embellishing copies of manuscripts and other portable art objects. Miniature paintings illustrate manuscripts of literature not only to enrich the look, but also to facilitate the understanding of the text. In addition, such tradition has been extended to manuscripts of scientific and religious domains. Apart from the illustration, page decoration was also introduced to the text purely for decorative purposes.

Similar to calligraphy and painting, the art of bookbinding developed its origin from various parts of the Islamic empires. Bookbinding was considered as one of the branches of the bookmaker's art. It is common to have pages of general manuscripts bound dating to different periods.

In Islamic book culture, devotional text is one of the significant branches of knowledge contributed to its vast corpus of writings. The role of

reciting prayers and blessings upon the Prophet Muhammad (ﷺ) within the Muslim societies elevates the importance of the art of Islamic bookmaking. Such prayers were honoured for its recitation in the public gatherings or in private realm, whilst its written works were accentuated with sublime calligraphy, exquisite illuminations and detailed paintings.

Various decorative elements were introduced into copies of *Dala'il al-Khayrat* as early as the 16th century. Illustration of the *Rawdah* started to take place in the earlier copies of *Dala'il al-Khayrat*, in a form of schematic drawing of the tombs of the Prophet Muhammad (ﷺ), Caliph Abu Bakr al-Siddiq (رضي الله عنه) and Caliph Umar ibn al-Khattab (رضي الله عنه). At a later stage, double-page illustrations of the *Rawdah* and the *Minbar* were introduced and changed to the illustration of Holy mosques in Makkah and Madinah. This took place in the middle of 18th century up to the 19th century. At the same time, these manuscripts were visually enhanced with illuminated framed borders and various decorative devices that mark the different sections within the text of the *salawat*. The end of each of the phrases and sentences were also finely decorated. Calligraphy and illuminated folios are beautiful witness to a text of surpassing importance in the Muslim faith.

As copies of *Dala'il al-Khayrat* were produced in various locations around the Islamic world, different regional flavours have been added to show the distinctiveness of a specific region and dynasty. This can be seen in the architectural layout of the manuscript, depiction of images, selection of illuminated pages, assortment of decorative units as well as styles of calligraphy and mixture of colour palettes.

Images of *Al-Rawdah al-Mubarakah*

The description of *Al-Rawdah al-Mubarakah*, the burial chamber of the Prophet Muhammad (ﷺ), takes up a very small section in *Dala'il al-Khayrat*. In the beginning of this section, Imam Al-Jazuli says: 'This is the description of *Al-Rawdah Al-Mubarakah* (the Blessed Garden) in which the Prophet Muhammad (ﷺ) is buried, together with his two companions Abu Bakr (رضي الله عنه) and Umar (رضي الله عنه)'. In reference to this passage, illuminators and painters in the subsequent centuries have been encouraged to add an illustration, which later became the focal point of *Dala'il al-Khayrat*. It is impossible to note that Imam Al-Jazuli

was the one who initiated the illustration while he composed the text. Had it been his request, he would have used the word *surah* (image) or *shakl* (drawing) instead of the word *sifat* (description) to begin the explanation of the *Rawdah* (Witkam, 2007).

Following this passage, the arrangement of the tombs is highlighted as described by Urwah ibn Zubayr, one of the seven jurists who formulated the jurisdiction of the people of Madinah. He is the son of Asma' bint Abu Bakr (ؓ). He mentioned that 'Prophet Muhammad (ﷺ) was buried in the alcove, Abu Bakr (ؓ) was buried behind him and Umar (ؓ) was buried near the feet of Abu Bakr (ؓ)'.

From this account, painters and illuminators prompted to include an illustration of the *Rawdah* as described by Urwah ibn Zubayr. It started with a simple schematic drawing of the cluster of tombs, as represented with three rectangles, within the text area. The illustration was drawn in flat projection. From the IAMM collection, the Samarkand copy of *Dala'il al-Khayrat* produced in 1595 AD (Catalogue 15) is perhaps the earliest copy to include an illustration. In this manuscript, the architectural unit with the triangle roof tops, contains three rectangles, each inscribed with a name indicating the tomb. This very basic illustration has taken the first shift from a non-illustrated to an illustrated *Dala'il al-Khayrat*, which serves as a graphical expansion of the text (Witkam, 2008).

The 17th-century *Dala'il al-Khayrat* produced during the Ottoman Empire from the IAMM collection (Catalogue 6) is also of importance. Other than the facing images of Makkah and Madinah, which are commonly found in the Ottoman copies, another visual dimension was added to this manuscript. One-page illustration of the *Rawdah* in three gold rectangles, arranged alternately with a blue and red dome, preceded the images of Makkah and Madinah. Presumably, the manuscript was produced during the shift of illustration from the *Rawdah* to images of the Al-Masjid al-Haram in Makkah and the Prophet's Mosque in Madinah.

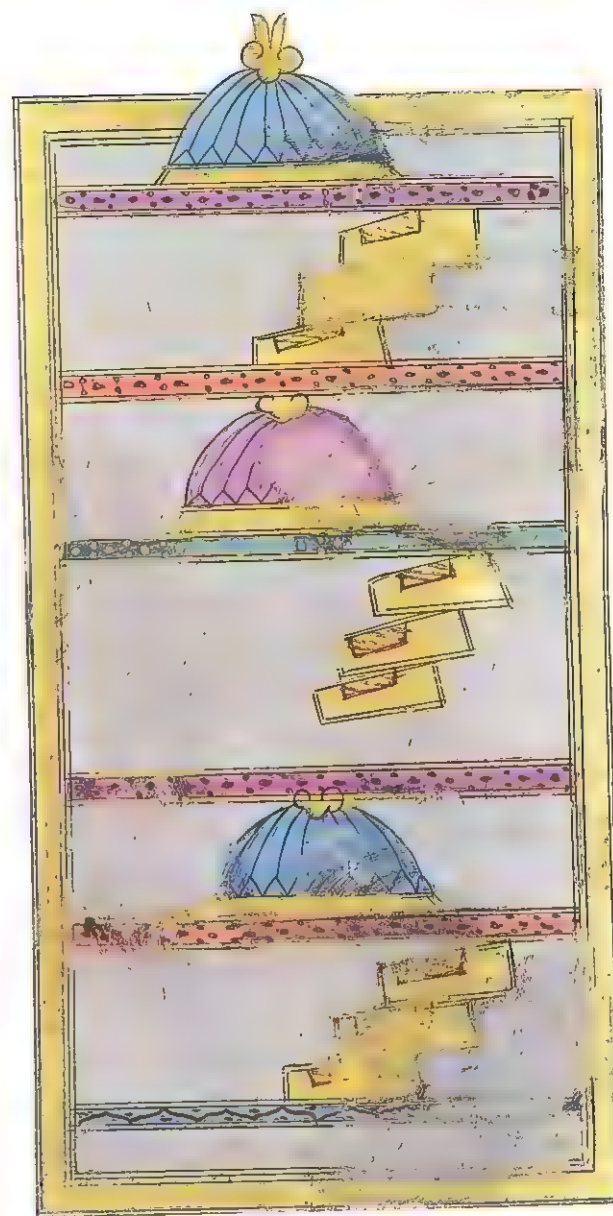


Fig. 57: An illustration depicts a schematic drawing of three tombs and a dome in three repetitions.

كَمَا بَرَكْتَ عَلَى الْبَرِّهِيمِ إِنَّكَ حَمِيدٌ مُجِيدٌ اللَّهُمَّ صَلِّ عَلَى مُحَمَّدٍ
 وَعَلَى آلِهِ كَمَا صَلَّيْتَ عَلَى إِبْرَاهِيمَ وَبَارِكْ عَلَى هُودٍ وَعَلَى آلِ
 مُحَمَّدٍ كَمَا بَرَكْتَ عَلَى إِبْرَاهِيمَ فِي الْعَالَمِينَ إِنَّكَ حَمِيدٌ مُجِيدٌ اللَّهُمَّ
 صَلِّ عَلَى مُحَمَّدٍ وَعَلَى آلِ مُحَمَّدٍ كَمَا صَلَّيْتَ عَلَى إِبْرَاهِيمَ وَبَارِكْ
 عَلَى مُحَمَّدٍ وَعَلَى آلِ مُحَمَّدٍ كَمَا بَرَكْتَ عَلَى إِبْرَاهِيمَ إِنَّكَ حَمِيدٌ
 مُجِيدٌ اللَّهُمَّ صَلِّ عَلَى مُحَمَّدٍ النَّبِيِّ الْأَمِيِّ وَعَلَى آلِ مُحَمَّدٍ اللَّهُمَّ صَلِّ عَلَى
 مُحَمَّدٍ عَبْدِكَ وَرَسُولِكَ اللَّهُمَّ صَلِّ عَلَى مُحَمَّدٍ وَعَلَى آلِ مُحَمَّدٍ
 كَمَا صَلَّيْتَ عَلَى إِبْرَاهِيمَ وَعَلَى آلِ إِبْرَاهِيمَ إِنَّكَ حَمِيدٌ مُجِيدٌ
 اللَّهُمَّ بَارِكْ عَلَى مُحَمَّدٍ وَعَلَى آلِ مُحَمَّدٍ كَمَا بَرَكْتَ عَلَى إِبْرَاهِيمَ
 وَعَلَى آلِ إِبْرَاهِيمَ إِنَّكَ حَمِيدٌ مُجِيدٌ اللَّهُمَّ وَزِدْهُ عَلَى مُحَمَّدٍ
 وَعَلَى آلِ مُحَمَّدٍ كَمَا زِدْتَهُ عَلَى إِبْرَاهِيمَ وَعَلَى آلِ إِبْرَاهِيمَ إِنَّكَ
 حَمِيدٌ مُجِيدٌ اللَّهُمَّ وَتَحَنَّنْ عَلَى مُحَمَّدٍ وَعَلَى آلِ مُحَمَّدٍ كَمَا تَحَنَّنْتَ
 عَلَى إِبْرَاهِيمَ وَعَلَى آلِ إِبْرَاهِيمَ إِنَّكَ حَمِيدٌ مُجِيدٌ اللَّهُمَّ وَسَلِّمْ
 عَلَى مُحَمَّدٍ وَعَلَى آلِ مُحَمَّدٍ كَمَا سَلَّمْتَ عَلَى إِبْرَاهِيمَ وَعَلَى آلِ

Fig. 58. Samarkand, Uzbekistan.
 1595 AD / 1003 AH

The three rectangles represent the
 tombs of the Prophet (ﷺ), Caliph Abu
 Bakr (رضي الله عنه) and Caliph Umar (رضي الله عنه). These
 tombs are placed under a triangle
 dome-like structure.

Images of the *Rawdah* and the *Minbar*

The second phase of the development of the manuscript illustration is when the *Minbar* (pulpit) and the *Mihrab* (qibla niche) of the Prophet Muhammad (ﷺ) were added to the text, creating a sumptuous facing illustration. Such additional elements are not a graphical development to the text. It may, however, find its reference from the authentic Prophetic tradition by Ahmad ibn Hanbal, "Whatever is between my grave and my pulpit, is one of the gardens of Paradise, and my pulpit is by my basin". The understanding of this Hadith by the painters may have contributed to the emergence of the additional images into *Dala'il al-Khayrat*.

Usually the *Rawdah* is painted on the right-hand page, and the *Minbar* and the *Mihrab* on the left-hand page. These illustrations are placed within a niche that is embellished with an arch, usually in a scalloped or pointed form, and also a mosque lamp. Keeping the two-dimensional flat projection drawing, the illustration reveals what is significant in the North African and Middle Eastern schematic portrayal of the *Rawdah* and the *Minbar*. The tombs remain in the form of three rectangles, following the same arrangement; the Prophet Muhammad (ﷺ), Caliph Abu Bakr al-Siddiq (رضي الله عنه) and Caliph Umar ibn al-Khattab (رضي الله عنه). The *Minbar*, on the other hand, is depicted by small squares arranged as steps. In North Africa, the tradition remains; copies of *Dala'il al-Khayrat* continue to depict the illustrations of the *Rawdah* and the *Minbar* until the 19th century.



Fig. 59: A plan for the Prophet's Mosque shows the *Rawdah*, the *Minbar* and the *Mihrab*.

Besides *Dala'il al-Khayrat*, the *Rawdah* and the *Minbar* are also depicted in other works. The plan of the Prophet's Mosque, as illustrated in the single leaf from a North African manuscript (Fig. 59), exhibits the *Rawdah* and the *Minbar* within a knotted border frame in the style of North African manuscripts. The *Rawdah* is represented in three gold rectangles. However, it is worthy to highlight the inscription on top of the *Rawdah* that reads 'Al-Kaukab al-Durriyyah', which means 'a brilliant star'. This may have its reference to the *Ayat al-Nur* (Verse of Light) which will be further elaborated later in this book. In this particular folio, the position of the *Minbar* and the *Mihrab* of the Prophet (ﷺ) changed; the *Mihrab* is placed on the left corner of the section while the *Minbar* is placed on the right.



Fig. 60: North Africa. 18th century AD / 12th century AH

The facing images of the Rawdah and the Minbar. The Minbar appears in four steps in a composition of 14 small squares.



Fig. 61: Morocco. 16th century AD / 10th century AH
 The facing images of the *Rawdah* and the *Minbar* in Moroccan style. The *Mihrab* niche is labelled in Kufic script against scrolls of split palm etc.





Fig. 62: North Africa. 19th century AD / 13th century AH
The facing images of the *Rawdah* and the *Minbar* adorned within exquisite decorative borders and illuminated in gold.





Fig. 63: Morocco. 1707 AD / 1119 AH



Fig. 64: Morocco, 19th century AD / 13th century AH

Fig. 65: Ottoman provinces, 19th century AD / 13th century AH. This facing images of the *Rawdah* and the *Minbar* incorporated additional elements than the usual Moroccan schematical drawings. The illustrator incorporated a mosque with four minarets in the *Rawdah*, and the *Minbar* is drawn from a side angle rather than the usual composition of small squares.







Fig. 66: East Turkistan, China. 1720 AD / 1132 AH
The placement of the Rawdah and the Minbar is unusual. The Minbar is illustrated in side profile.



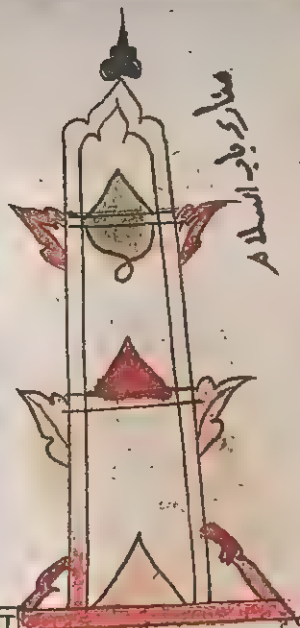
Fig. 67: Patani. 19th century AD / 13th century AH

The three main elements: the *Rawdah*, the *Minbar* and the *Mihrab* are placed on the right-hand page. The appearance of flags flanking the *Minbar* received an influence from local Malay mosques.

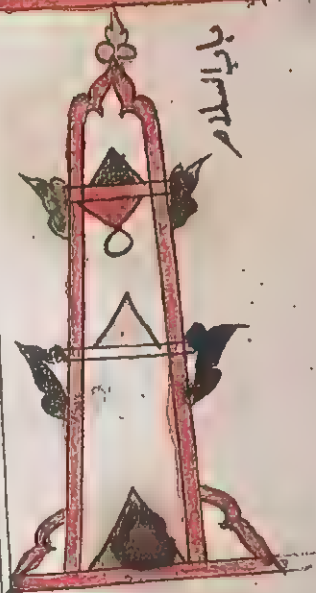


Fig. 68: Java, 1736 AD / 1148 AH
A plan of the Prophet's Mosque, with two domes
and five minarets. It depicts the *Rawdah*, the
Minbar and the garden.

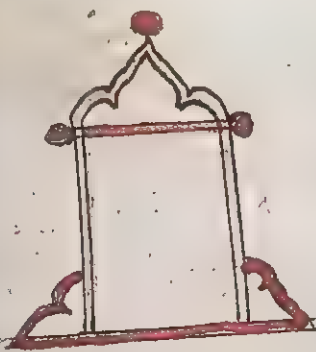
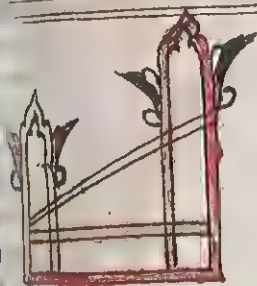
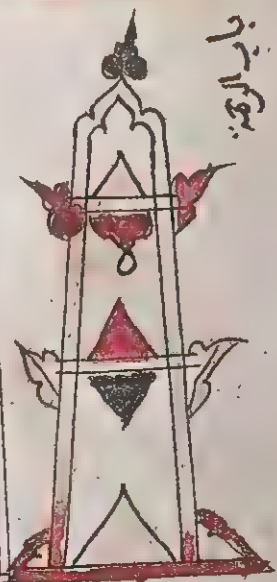
منارة في السلام



منارة في السلام



منارة في السلام



The Niche and the Lamp

Another significant composition illustrated is the niche and the mosque lamp; similar to the *Minbar* and the *Mihrab*, the niche and the lamp do not serve as a graphical extension to the text. Their addition in the illustration is probably an association to the illustrators' understanding of the *Ayat al-Nur* (Verse of Light), from Surah al-Nur, verse 35. In the very verse, Allah said:

"God is the Light of the heavens and the earth. The parable of His light is, as it were, that of a niche containing a lamp; the lamp is [enclosed] in glass, the glass [shining] like a radiant star: [a lamp] lit from a blessed tree - an olive-tree that is neither of the east nor of the west the oil whereof [is so bright that it] would well-nigh give light [of itself] even though fire had not touched it: light upon light! God guides unto His light him that wills [to be guided]; and [to this end] God propounds parables unto men, since God [alone] has full knowledge of all things."

The importance of this metaphor has been a topic of discussion among scholars of the Islamic tradition, both spiritually and aesthetically. Volumes of works have been produced to unearth the underlying meaning of its spiritual mysteries. However, aesthetically speaking, illustrations of a lamp hanging in the middle of the niche are perhaps reflecting the parable that Allah has mentioned in *Ayat al-Nur*. The presence of lamps in the illustrated *Dala'il al-Khayrat* is also drawn from the idea that the Prophet Muhammad (ﷺ) illuminated this world with the Words of Allah.



Fig. 69: Kashan, Iran. 13th century AD / 7th century AH
Calligraphic tile with inscription in Thuluth that reads 'Salla ala al-Siraj' (Praise upon the Light). Al-Siraj refers to the Prophet Muhammad (ﷺ).

Furthermore, the Prophet Muhammad (ﷺ) is also called *Al-Siraj*, as it is one of his 201 names regularly mentioned in *Dala'il al-Khayrat*. In the Qur'an, the word *siraj* appears in four places that carry the definition as lamp or source of light, yet the word *siraj* from the verses is not referring directly to the attributes of the Prophet (ﷺ). Hence, the lustre tile fragment from Kashan, Iran (Fig. 69), has an inscription that reads 'Salla ala al-Siraj' (Praise upon the Light) which denotes the quality and characteristic of the Prophet (ﷺ).

The representation of lamps as depicted in *Dala'il al-Khayrat* are of different shapes and colours, reflecting the illustrators' interpretation in expressing their creativity.



Fig. 70: Egypt. 1910 AD / 1328 AH
The mosque lamp is adorned with the Verse of Light around the upper part in Thuluth script.

Images of *Al-Rawdah al-Mubarakah* and Kaaba

The middle of the 18th century through the middle of the 19th century witnessed a remarkable shift in the illustration of *Dala'il al-Khayrat*. A significant modification of the facing images had taken place. A depiction of Al-Masjid al-Haram in Makkah appeared on the right-hand page of the manuscript, whereas the images of the *Rawdah* and the *Minbar* appeared on the left-hand page. The addition of the Kaaba and the surrounding of Al-Masjid al-Haram as part of the illustration had no relation to the text as composed by Imam Al-Jazuli. Instead it finds its significance as the most sacred place to Muslims and its role as the direction of prayer. Furthermore, the proper placement of the image of Makkah to the right and the *Rawdah* to the left reflects the *Shahadah* formula, where God comes first and followed by the Prophet Muhammad (ﷺ) (Witkam, 2007).



Fig. 71: North India. 19th century AD / 13th century AH
A detailed plan of Al-Masjid al-Haram in Makkah.

Depictions of Al-Masjid al-Haram come in a variety of forms. The most popular is a two-dimensional image found on *hajj* certificates, tiles, textiles, and manuscripts of different subjects. Each unit in these drawings is usually labelled in Arabic script, highlighting the key places shown in the illustration. The study of the sacred geography of the Kaaba's surroundings had been conducted since the early centuries of Islam. In a cosmography treatise entitled *Kharidat al-Ajaib wa Faridat and Ghara'ib* authored by the 14th-century Arab historian, Ibn al-Wardi, a coloured world map is depicted with Makkah as the centre of the world. Another image of Kaaba, featured in the manuscript, was illustrated for the purpose of showing the direction of prayer from different regions.

In copies of *Dala'il al-Khayrat*, the image of Makkah shows the Kaaba as its focal point. More often than not, the Kaaba is illustrated in a black square with *Hajr al-Aswad* (the Black Stone) on the left corner and its door at the front. Adjacent to the right side, but not connected to the Kaaba wall, is the crescent-shaped structure, known as *Hijr Ismail*.

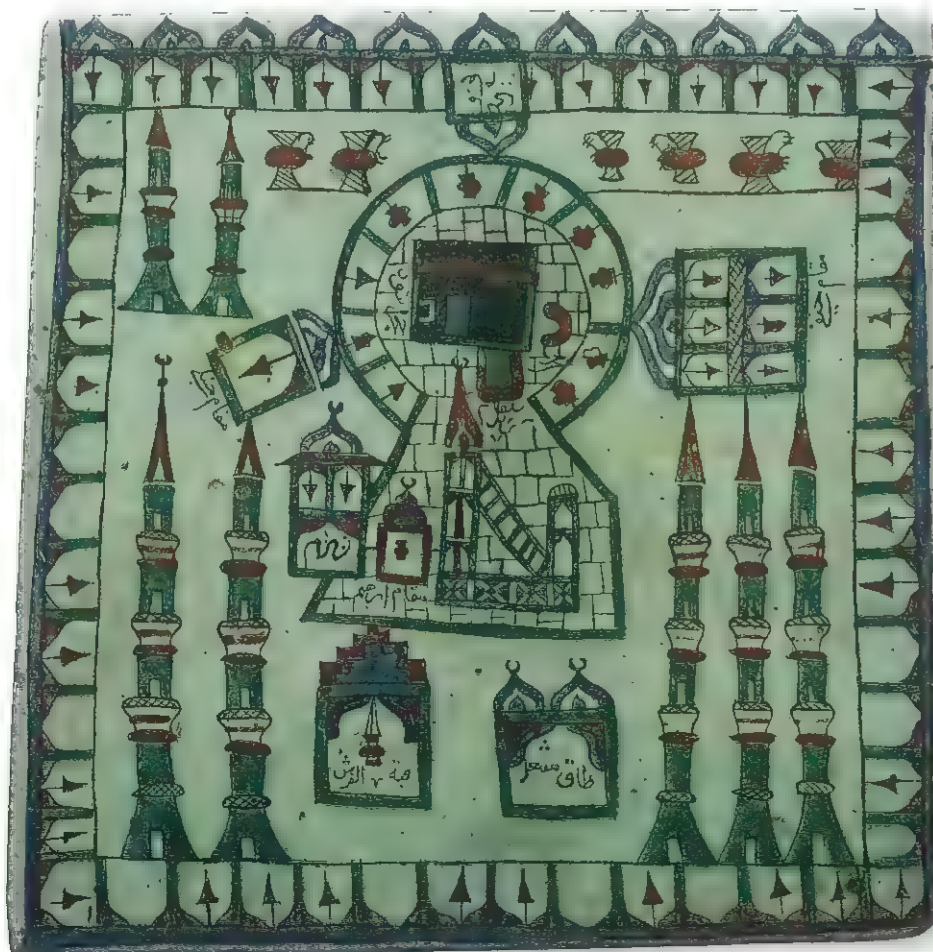


Fig. 72: Ottoman Turkey. 17th century AD / 11th century AH
An Iznik tile depicts the plan of Al-Masjid al-Haram in Makkah with seven minarets.



Fig. 73: A Kashmiri illustration of Makkah shows seven domed structures and the *Minbar*.



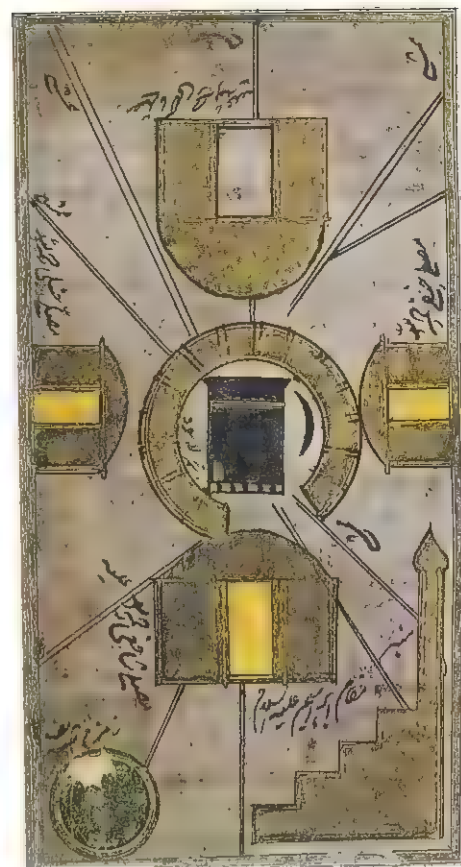
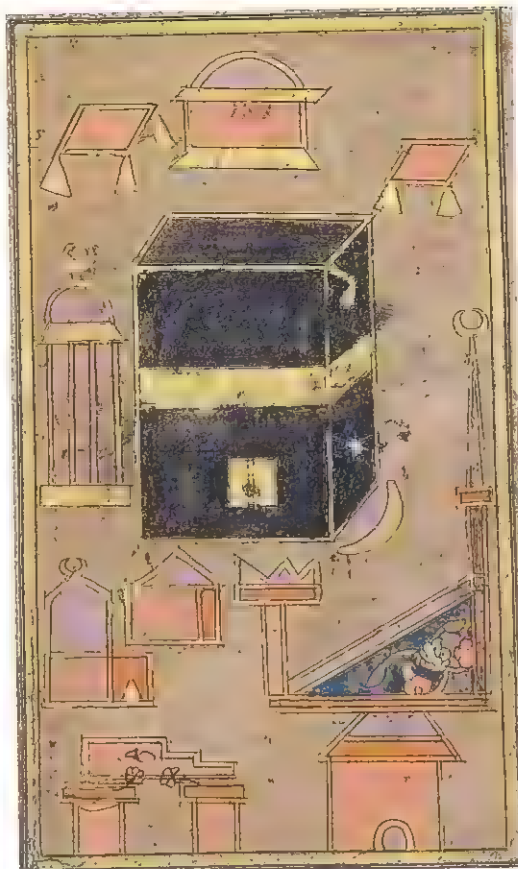
Fig. 74: An illustration of Makkah from Ottoman Turkey highlights seven white minarets. Each architectural element surrounding the Kaaba is labelled in detail.



Fig. 75: An illustration from Malay Peninsula depicts the illustration of the Kaaba and the Prophet's Mosque incorporated in one page, as opposed to the usual facing images.

The Kaaba is surrounded by different architectural elements which highlight the details of Al-Masjid al-Haram during the period these illustrations were made. The different schools of Sunni Muslim; Hanafi, Maliki and Hanbali are usually depicted in a domed structure respectively on the left, above and right side of the Kaaba. The placement for the Sunni school of Shafie, however, is not consistent; in some instances, it was not pictured in the illustration. Another important element in the image of Makkah is *Maqam Ibrahim*. This architectural structure that contains a large stone, on which the Prophet Ibrahim (عليه السلام) stood while he was constructing the Kaaba, is usually placed in front of the Kaaba door. Meanwhile, most of the illustrated *Dala'il al-Khayrat* gives a picture of the *Zamzam* well, featured as a domed structure with a circle in the middle that represents the well.

The *Minbar* (pulpit), stairs of Kaaba, Qubbat al-Farrashin (Dome of the Caretakers) and Qubbat al-Abbas (Dome of Al-Abbas) are the four elements worth marking. The drawings of minarets are also visible in many illustrations of this group, which came in different numbers and shapes. The illustration from the Kashmiri copy of *Dala'il al-Khayrat* (Catalogue 18 & 19) presents



five minarets in each drawing, while the other Kashmiri copy (Catalogue 20) displays 15 minarets. Meanwhile, the Terengganu copy (Catalogue 24) displays seven minarets, which are incorporated within the mosque compound. In analysing the depiction of the domes in these illustrations, the Kashmiri copy (Fig. 73) portrays large bulbous domes while the Ottoman copy (Fig. 74) depicts monumental domes combined with slender minarets. The Southeast Asian copies (Fig. 75 & 76) reveal vernacular architectural units with gable roof.

In the Ottoman copy of *Dala'il al-Khayrat*, dated to 1735 AD (Fig. 77), the Kaaba is illustrated in a three-dimensional perspective as a cube-shaped unit. The circle usually found surrounding the sanctuary does not appear in this illustration, while in the 19th-century Southeast Asian copy (Fig. 75), the Kaaba and the *Rawdah* are placed on the same page, one (the Kaaba) on top of the other. However, the Kashmiri copy of *Dala'il al-Khayrat* (Catalogue 18) portrays the illustration in the opposite arrangement. The image of Kaaba is instead placed on the left-hand side. These illustrations, although receiving various degrees of sophistication, are still depicted in flat projection.

Fig. 76: Illustration of the Kaaba from a Terengganu copy, fully illuminated in gold. It displays seven minarets of Al-Masjid al-Haram.

Fig. 77: The Kaaba in this Ottoman illustration is rendered in a realistic cube-shaped unit.

Fig. 78: The illustration from the Bukharan copy incorporates additional elements to the Kaaba image. The straight lines protruding out from the Kaaba at the centre highlights the *mamsha*, the walking area.

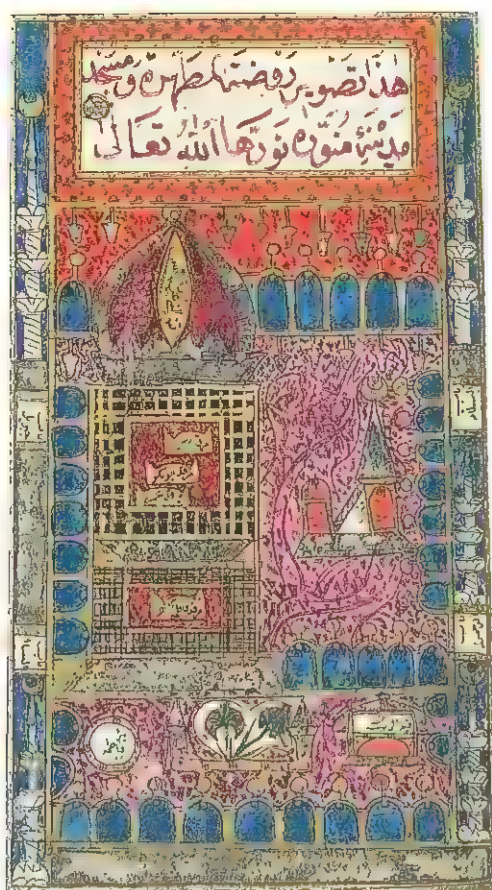


Fig. 79: This Ottoman illustration of the *Rawdah* shows detailed components of the Prophet's Mosque in Madinah. It highlights the five minarets surrounding the mosque plan, the Garden of Fatimah (ﷺ) at the bottom section and the tomb of Fatimah (ﷺ) adjacent to the *Rawdah* section.

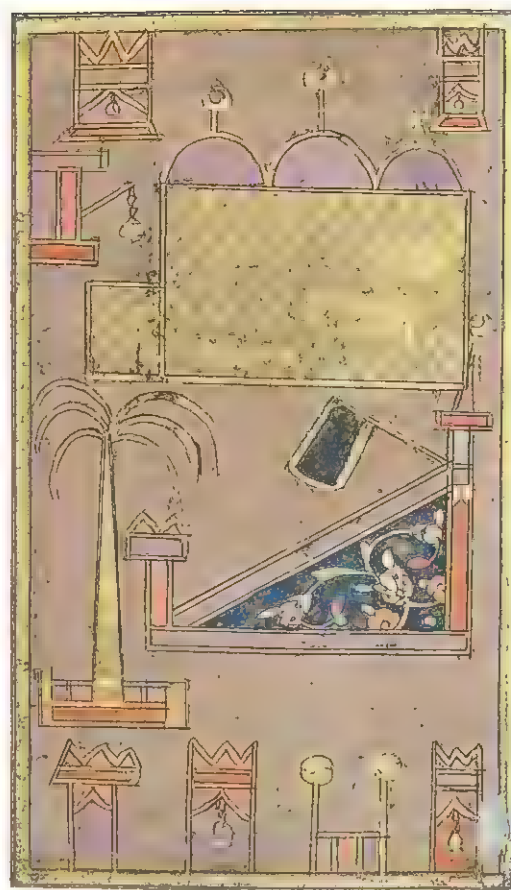


Fig. 80: In this illustration, the three tombs are confined in a domed structure. Five minarets appear to surround the mosque plan, keeping to the Ottoman style.

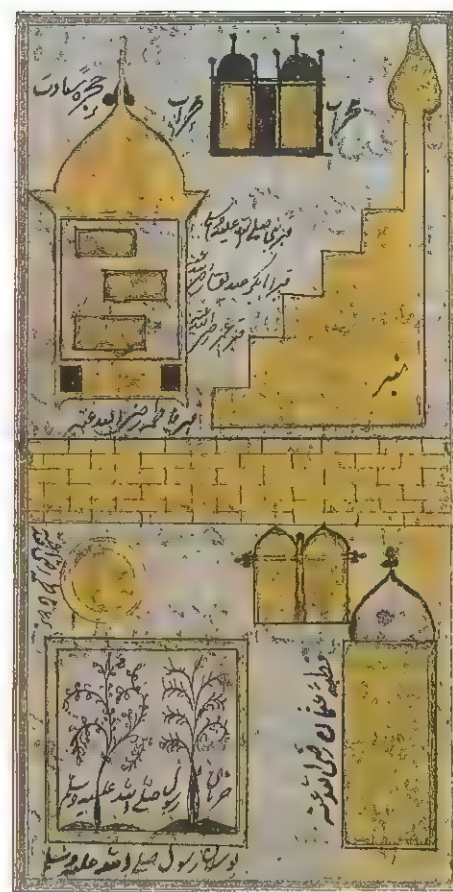


Fig. 81: This Kashmiri illustration is divided into compartments; the *Rawdah*, the tomb of Fatimah (ﷺ) and the *Minbar* are placed on the upper part, while a palm tree and a domed structure against a brick background at the bottom represent the Garden of Fatimah (ﷺ).

The depiction of the image of the *Rawdah* developed into different schematic drawings than when it first appeared on earlier manuscripts. The addition of the tomb of the Prophet Muhammad (ﷺ) and his *Minbar*, illustrated at the heart of the Prophet's Mosque, had great significance; it illustrates the understanding of the word 'Rawdah' as derived from the Prophetic Hadith narrated by Muslim.

Abu Hurairah (رضي الله عنه) reported Allah's Messenger (ﷺ) as saying: "That which exists between my house and my pulpit is a garden (*Rawdah*) from the gardens of Paradise, and my pulpit is upon my cistern".

The Prophet (ﷺ) was buried in his house after his demise. In this Hadith, the space between the house, later incorporated the tomb of the Prophet (ﷺ) and his pulpit, is the 'Rawdah'. Today, with the expansion of the Prophet's Mosque, the tomb became part of the prayer hall. The *Rawdah* area is marked with green carpet unlike the rest of the prayer hall, which is lined with red carpet.



The illustration of the *Rawdah* in *Dala'il al-Khayrat*, in copies from Kashmir, Southeast Asia and the Ottoman Empire, features additional elements such as multiple domes and minarets. Almost all of the illustrations of the *Rawdah* depict the tomb of Fatimah (ﷺ), the beloved daughter of Prophet Muhammad (ﷺ). The tomb of Fatimah (ﷺ) is placed within the compound where the tombs of the Prophet (ﷺ) and his two companions are placed, however separated. Rendered in the same fashion as the tombs of the Prophet (ﷺ) and his two companions, the tomb of Fatimah (ﷺ) was labelled 'Fatimah' in reference to the illustrations from the Ottoman copy (Fig. 79)

The *Rawdah* is enhanced with depictions of palm trees in the Bukharan copy of *Dala'il al-Khayrat* dated to 1904 AD (Fig. 84). Palm trees were illustrated as to describe the orchard of the Prophet Muhammad (ﷺ). In some illustrations, a circle is added next to the palm trees, which indicated the presence of a well in the Garden of Fatimah (ﷺ). Similar to the tomb of Fatimah (ﷺ), the depiction of the well is almost consistent in all illustrations within this category.

Fig. 82: Compartmentalisation in drawing is one of the characteristics of the Kashmiri illustration, which is highly represented in this illustration. Additional elements are an oil lamp hanging from a poll, an ewer and an incense burner placed on a shelf.

Fig. 83: An exquisite illustration of the *Rawdah* illuminated in gold. It shows seven minarets and two palm trees which represent the Garden of Fatimah (ﷺ).

Fig. 84: This Bukharan illustration depicts the *Rawdah* in a domed structure, together with the *Minbar* and the *Mihrab* on the upper section. The bottom part reveals the elements representing the Garden of Paradise.

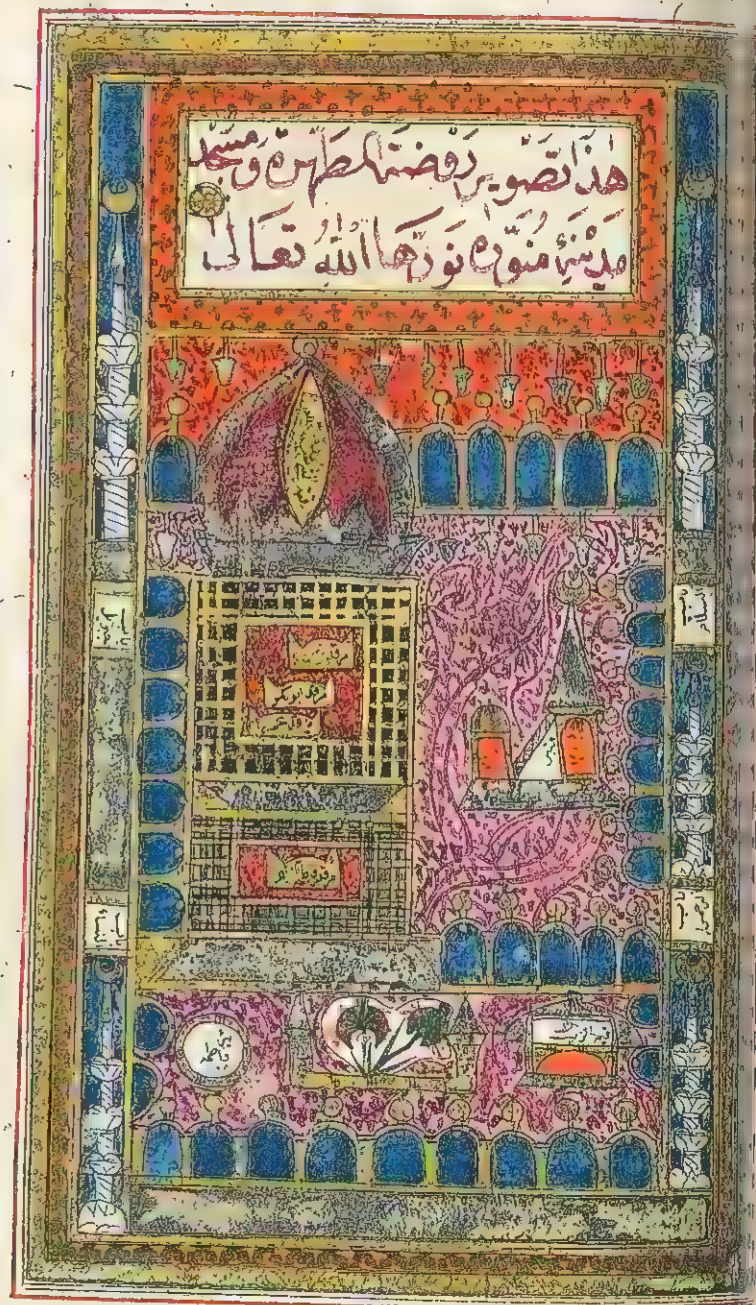
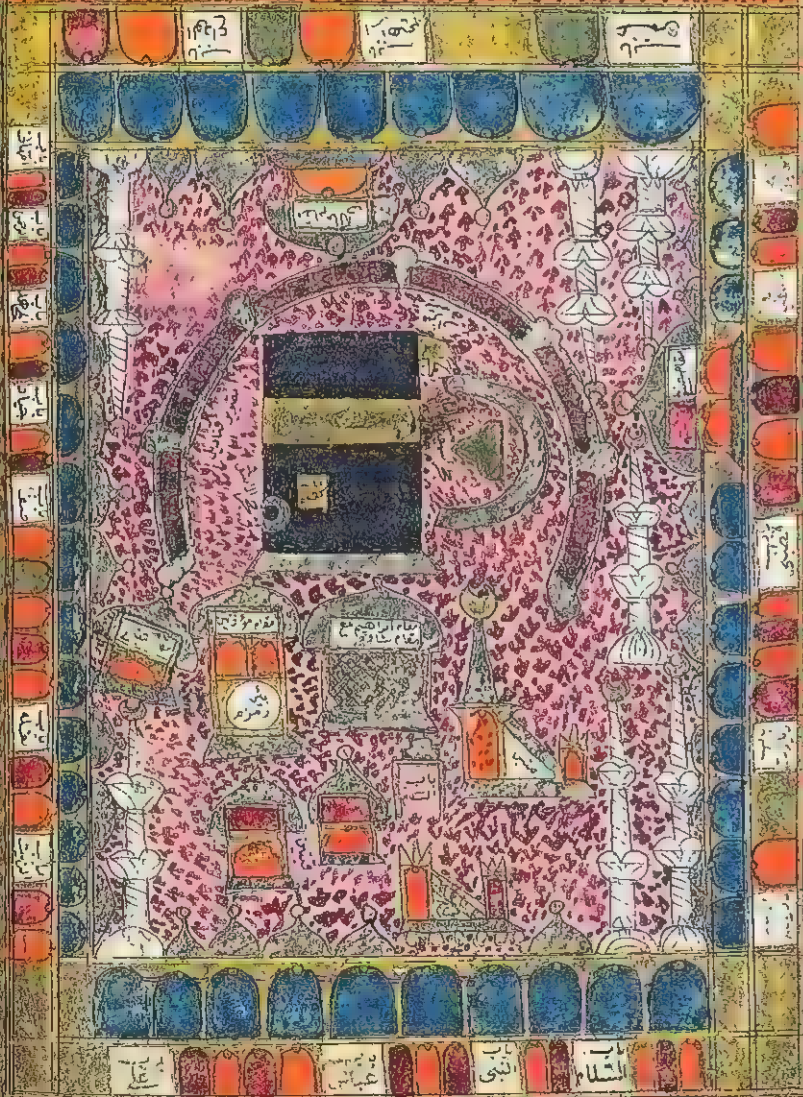


Fig. 85: Ottoman Turkey. 18th century AD /
12th century AH

هَذَا تَقْدِيمُ كِتَابِ اللَّهِ وَسُجُودُكُمْ لَهَا شَرَفٌ قَبْلَ اللَّهِ تَعَالَى



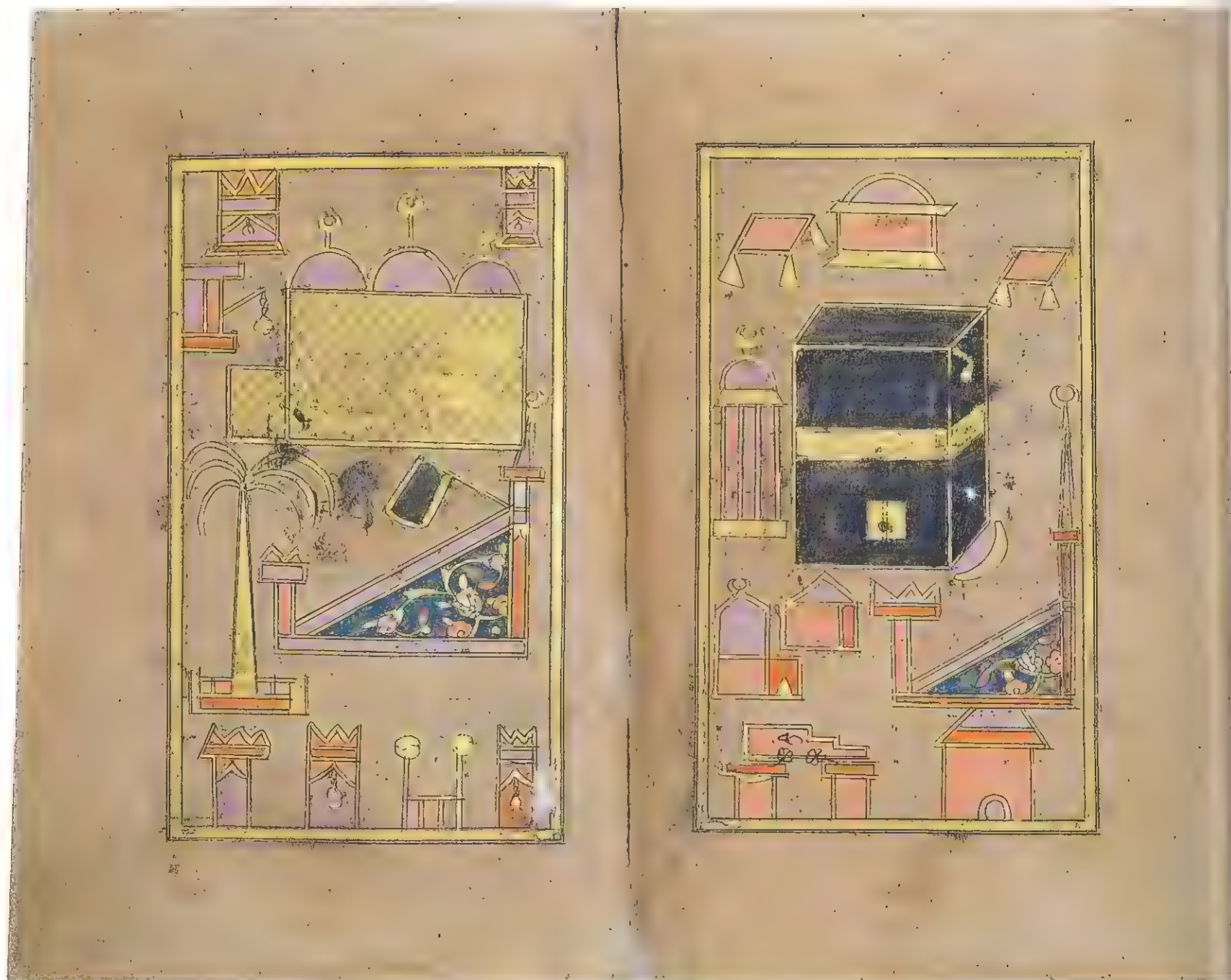


Fig. 86: Ottoman Turkey. 1735 AD / 1148 AH

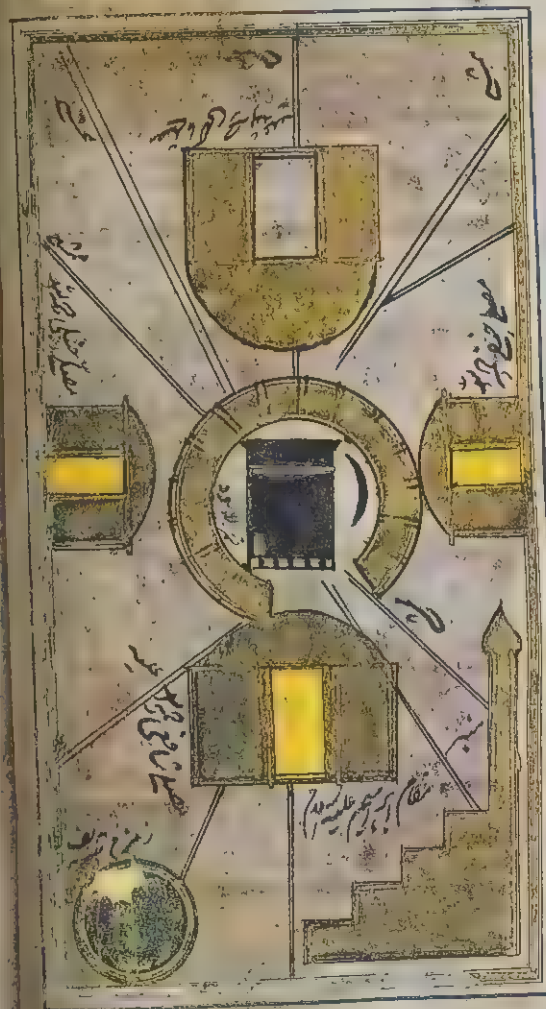
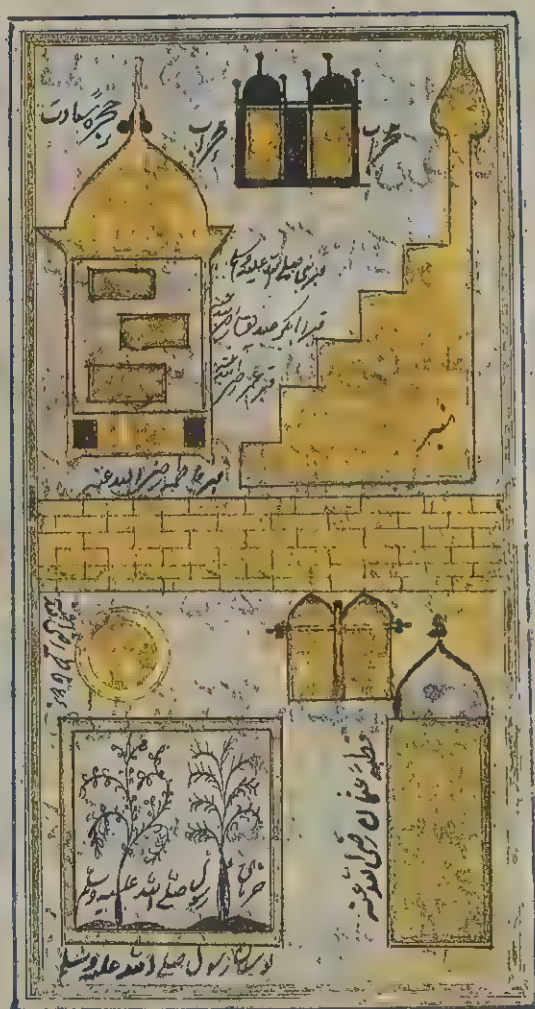


Fig. 87: Bukhara, Uzbekistan. 1904 AD / 1322 AH

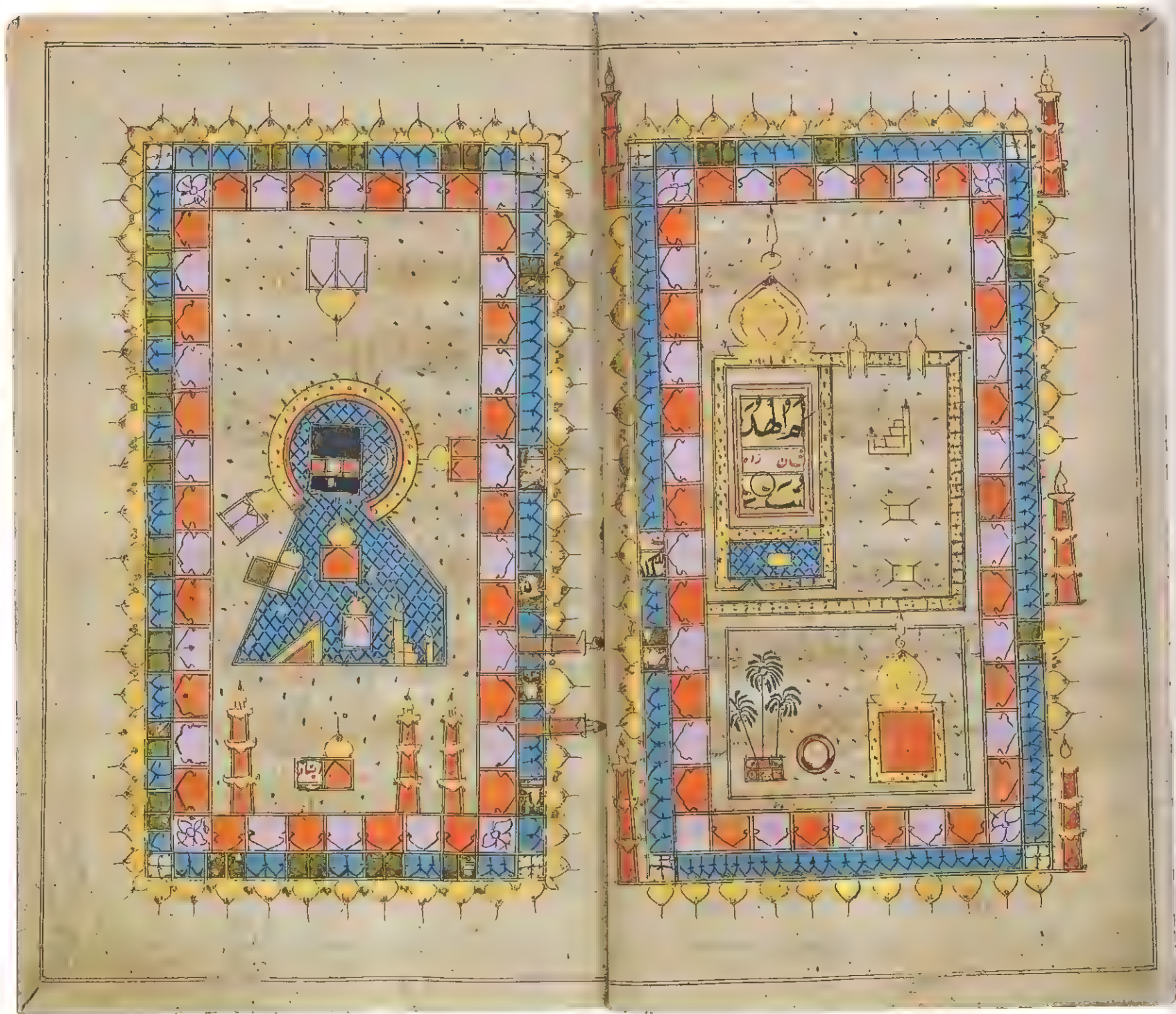


Fig. 88: Kashmir. 18th century AD / 12th century AH

The illustration of the Kaaba, which is usually placed on the right-hand page of the manuscript, is featured on the left-hand page of this particular copy from Kashmir.



Fig. 89: Kashmir. 1808 AD / 1223 AH



Fig. 90: Kashmir. 1808 AD / 1223 AH



Fig. 91: Kashmir. 19th century AD / 13th century AH

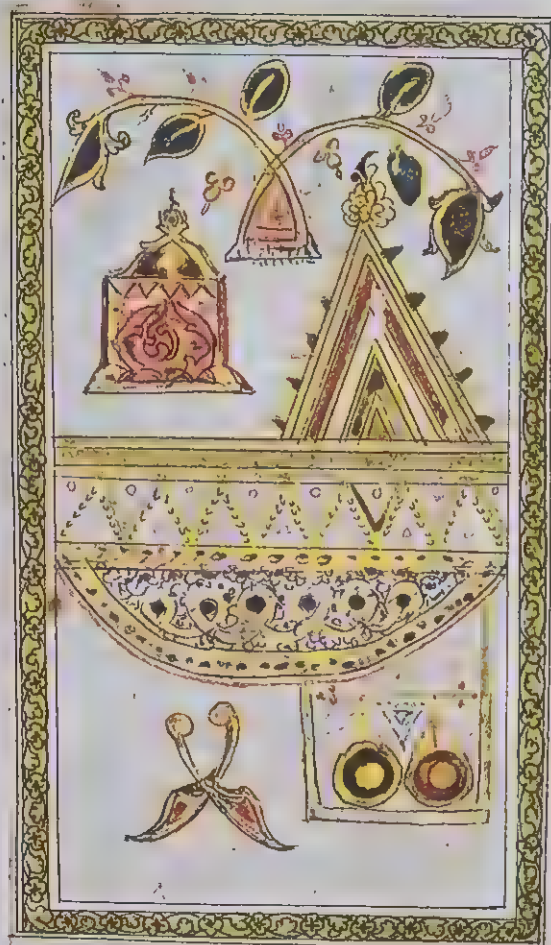


Fig. 92: Pātānī. 19th century AD / 13th century AH



Fig. 93: Terengganu, Malay Peninsula. 1835 AD / 1250 AH

Images of Makkah and Madinah

Images of Haramayn, referring to Al-Masjid al-Haram in Makkah and Al-Masjid al-Nabawi (the Prophet's Mosque) in Madinah, mark the final development of the illustrations in *Dala'il al-Khayrat*. While the rest of the illustrations were rendered in a two-dimensional flat projection, the images of the Holy mosques in Makkah and Madinah were executed in perspective view. This shift from a two-dimensional to a three-dimensional representation of the mosques was introduced to manuscripts produced starting from the second half of the 18th century, and mainly from the Ottoman copies. Illustrators and painters from the Ottoman court ateliers were the pioneers in incorporating this style of illustration into their copies of *Dala'il al-Khayrat*. Other manuscript production centres within the Islamic world keep the same style of illustration except for North Africa.

The Ottoman style topographical illustration of the Holy mosques includes architectural details of the site from a bird's-eye view. The Makkah bird's-eye illustration depicts different architectural structures surrounding the Kaaba, among which are *Maqam Ibrahim*, the schools of the four Sunni sects, the *Minbar* and the *Zamzam* well. The illustration of the Prophet's Mosque in Madinah depicts the domed structure that represents the *Rawdah* on the left-hand corner of the mosque compound, the *Minbar* and the Garden of Fatimah (ﷺ). Adding to this panoramic scenes are the mountains, blue skies, other mosques and surrounding buildings.

The image of Al-Masjid al-Haram in copies of *Dala'il al-Khayrat* finds no relation to the text. Its presence is due to the significant role the Kaaba plays as the orientation for Muslims during their ritual prayers, and *hajj*, as well as being the sacred site. However, this highly artistic quality image of Makkah may create confusion since a similar image also becomes visible on the most popular *hajj* manual, *Futuh al-Haramayn*, composed by the 16th-century Persian scholar, Muhyi al-Din Lari. Nonetheless, the double images of Makkah and Madinah continue to enhance the handwritten copies of *Dala'il al-Khayrat* as well as the later lithographed printed editions.

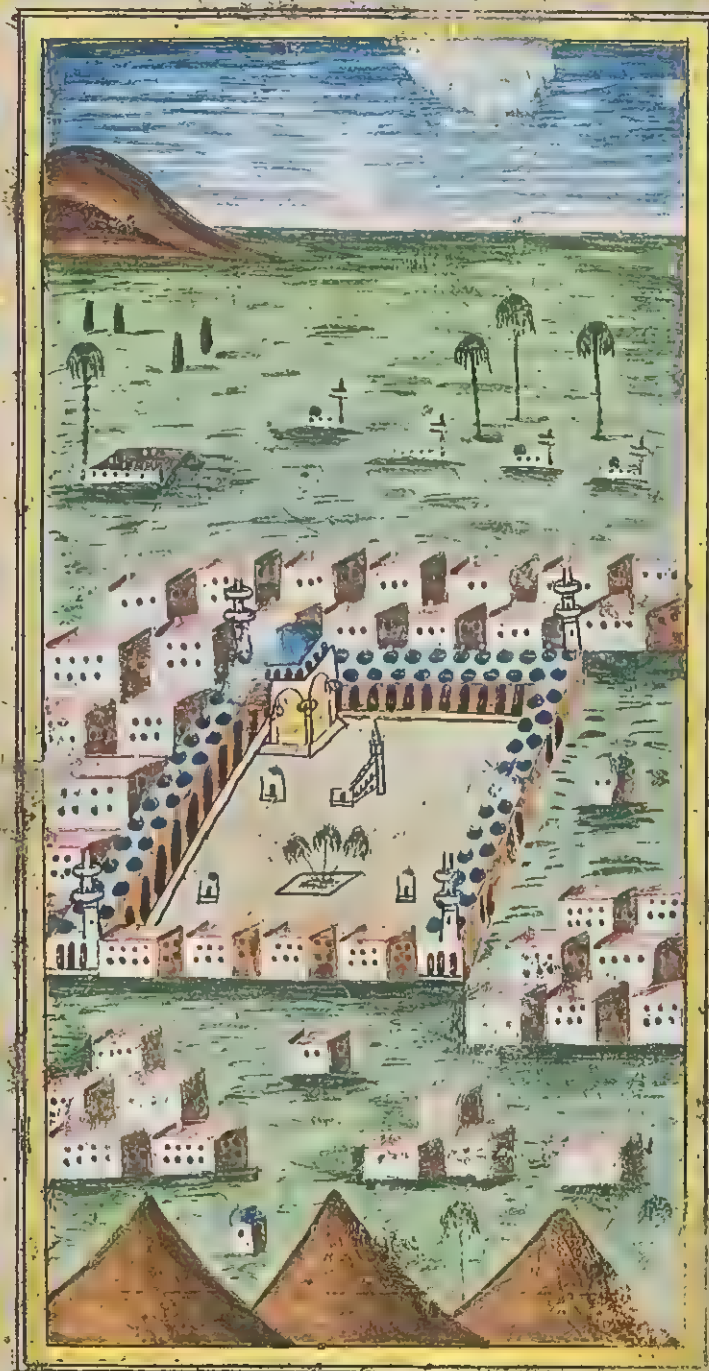


Fig. 95: An illustration from the Ottoman copy dated 1778 AD / 1192 AH. The border is decorated with split palmette motif in gold stencil.

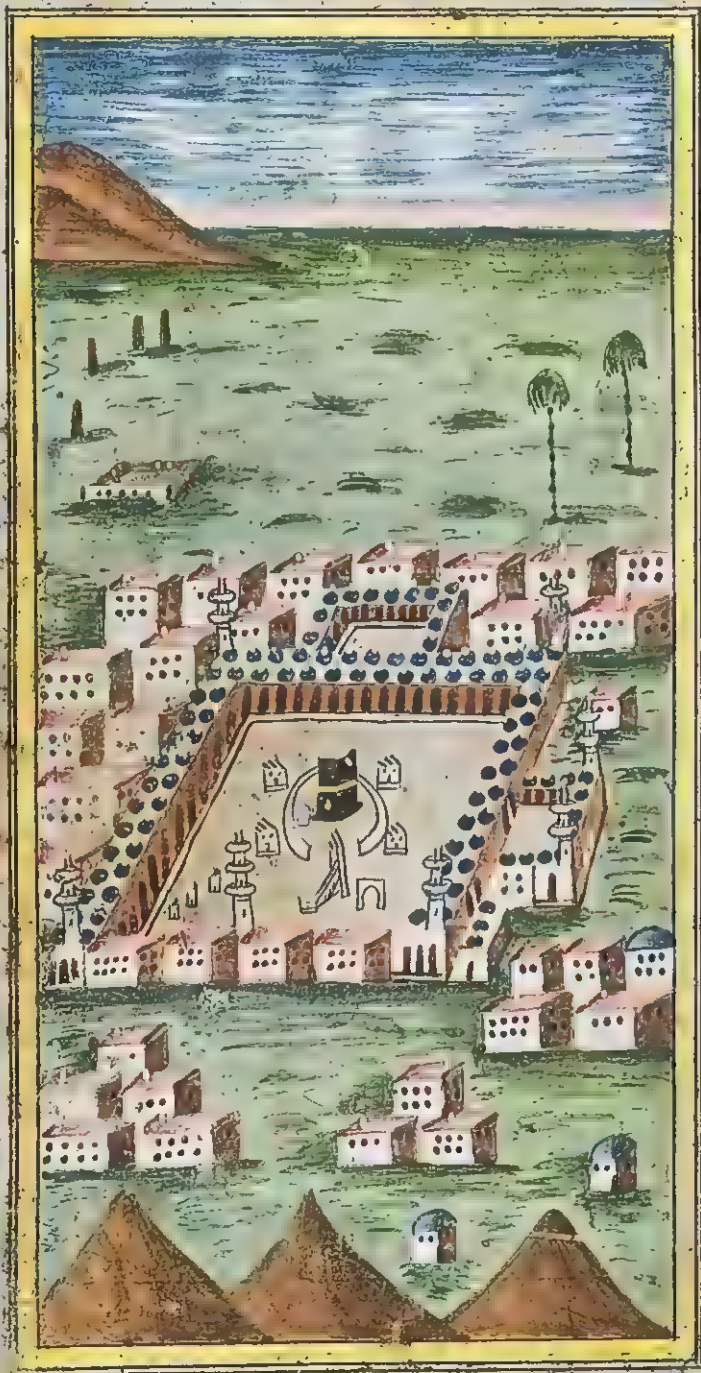




Fig. 96: Facing images of the Holy mosques in Makkah and Madinah from the 17th-century Ottoman copy.

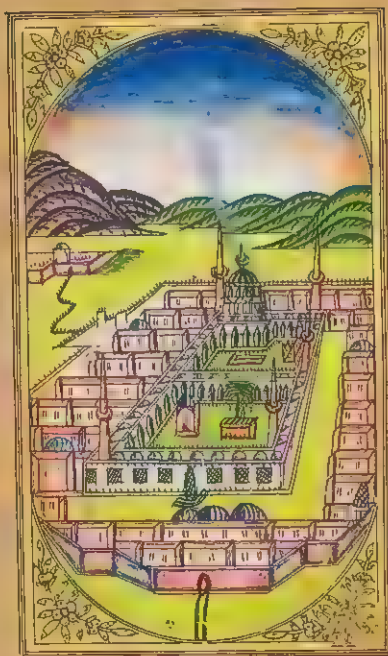


Fig. 97: Facing images of the Holy mosques in Makkah and Madinah from the Ottoman copy, dated 1862 AD / 1279 AH.



Fig. 98: The mosques of Makkah and Madinah from the Ottoman copy dated 1748 AD / 1167 AH. The border is fully decorated with floral motif in gold stencil.

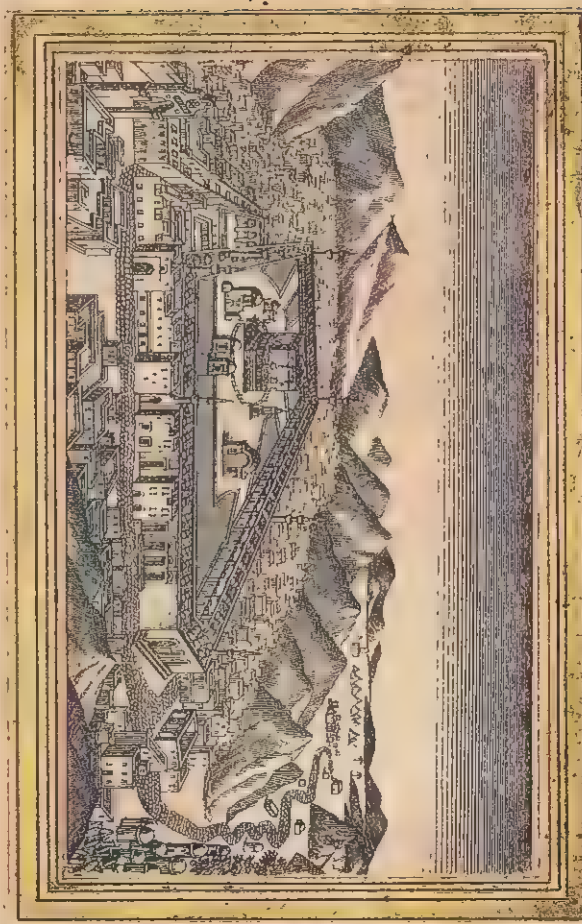
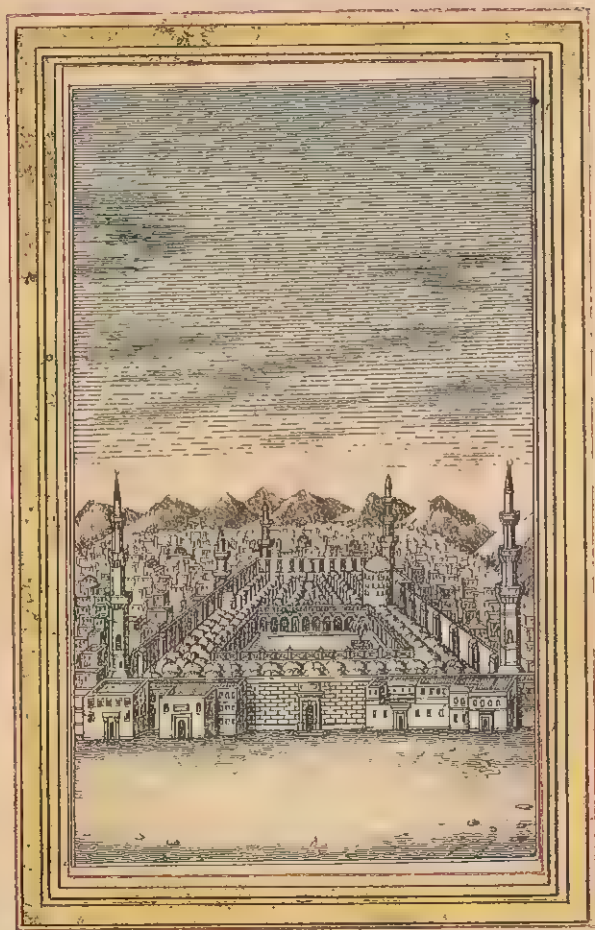


Fig. 99: Images of the mosque of Makkah (right) and of Madinah (left) from a lithographical edition of *Dala'il al-Khayrat* from the Ottoman Turkey produced in the 19th century AD.

Calligraphy and Illumination

In addition to the illustrations of Makkah and Madinah, calligraphy and illumination bear witness to the remarkable visual achievement of Dala'il al-Khayrat manuscripts. Different styles of calligraphy are found employed as a vehicle to transmit the content of Dala'il al-Khayrat. The choice of the calligraphic style used reflects the regional preference. In North Africa and Al-Andalus for example, the Maghribi script is the most prominent style of calligraphy, while manuscripts produced during the Ottoman period employed the remarkable Naskh script style. In the meantime, in China, Sini script has flourished and was used along with the Muhaqqaq script style.

Naskh script, on the other hand, came with different regional distinctive features. It was employed for writing the content of manuscripts especially the Qur'an, which were produced in different parts of the Islamic world. Dala'il al-Khayrat inscribed in Southeast Asia, Central Asia and Kashmir all uses the Naskh script.

One of the distinctive features of the Maghribi script style is the way the letters *qaf* (ق) and *fa* (ف) are written. Instead of using two dots above the letter *qaf* (ق), as commonly found in the written text produced in the Arabian Peninsula, people of Morocco and its neighbouring regions mark the letter *qaf* (ق) with only one dot above the letter. Meanwhile, the letter *fa* (ف) is marked with one dot below instead of above the letter, similar to the usual practice of its counterpart in the Arabian Peninsula, and other regions in the eastern land of the Islamic world.

By understanding the system of different calligraphic styles, the smooth reading of the text is ensured, especially by the non-native Arabic speakers. Besides the diacritical dot system, *tashkeel* (articulation) appears in almost all copies of Dala'il al-Khayrat, particularly within the body of prayers. These symbols were first introduced in the Qur'an manuscripts as early as the eighth century. The vowel symbols are indicated by a small oblique stroke above the consonant for the 'a' sound, below the consonant for the 'i' sound and by a small *waw* (و) symbol above the consonant for the 'u' sound. Other reading symbols are the small *syin* (س) symbol indicating the doubling of a consonant and a small circle (o) symbol indicating the glottal stop.



Fig. 100: One page from a Moroccan copy of Dala'il al-Khayrat displays the various colours used for writing the text. At the bottom is a detailed image of the text showing the placement of the dot for the letter *qaf* (ق) in the Maghribi script style.

Abbreviation is also introduced in the text. Different letters are being used as an indication for edited text; for example, the letter *kha* (خ) was used to highlight the words or phrases that have been corrected. The letters *mim* (م) and *ghain* (غ) are usually used to indicate that the phrases are taken from verified and non-verified copies, respectively. Another feature is the tradition of praising the Prophet Muhammad (ﷺ) upon mentioning his name. On several pages of the Samarkand copy of *Dala'il al-Khayrat* (Fig. 101), the praise was abbreviated; the calligrapher opted for the combination of the letters *sad* (ص), *lam* (ل), *ain* (ع) and *mim* (م) for the phrase 'Salla Allahu alaihi wa Sallam'.

Equally interesting is the different colour palettes used in the text. The use of red ink in highlighting section headings and important words in the text is very universal in the art of bookmaking of the Islamic world. Scribal technique such as this is known as rubrication, a term derived from the Latin word, *rubrica*, for red. Other coloured inks such as gold, blue and green were among the preferred inks used for rubrication. This is based on regional and dynastic preferences. In copies of *Dala'il al-Khayrat*, important words and phrases such as the name 'Muhammad', as well as the phrases 'Allahumma', 'Alhamdu', 'Wa ba'd' and 'Qala' are usually emphasised. In some instances, the beginnings of the sections are highlighted in the margins. The margins also include highlighted notes and commentaries.

Another aspect of the visual dimension is the art of illumination. Conversely, illumination is a non-figurative ornamentation involving the use of gold and/or silver, with or without colour. However, there are many instances where ornamentation in colour without precious metal can be highly regarded as illumination (Waley, 1997). Besides the obvious purpose of enhancing the beauty of the manuscripts, the illumination indicates section division in the text. Beautiful ornamentations with floral and geometrical motifs mark the beginning and end of sections in *Dala'il al-Khayrat*. It is codicologically proven that the illumination within the *Dala'il al-Khayrat* copies were executed in the same manner as the *Qur'an* copies; with single-page or double-page illumination, chapter headings, prayer markers or separators, and marginal designs. This similarity is due to the style prevalent in the production ateliers and local preferences.

Apart from its usual employment in the opening and end pages of the manuscript, the illumination is also used to highlight the divisions of text. The illumination comes in different forms that include gilded calligraphy,

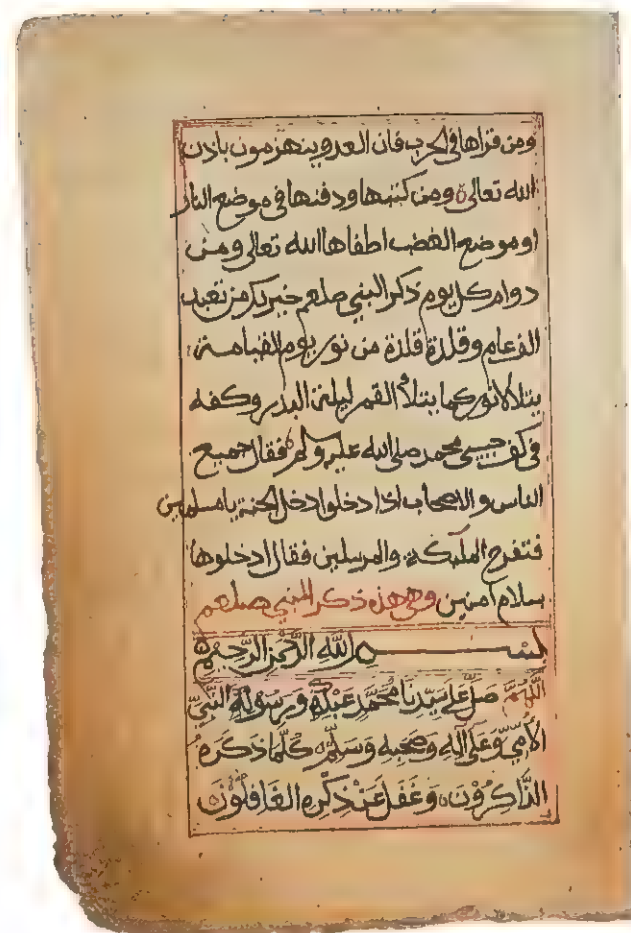


Fig. 101: The phrase 'Salla Allahu alaihi wa Sallam' (May Allah bless him and give him peace) is written in an abbreviation form comprising the letters *sad* (ص), *lam* (ل), *ain* (ع) and *mim* (م), as can be seen in the highlighted text in red from the detailed image.



Fig. 102: A decorated device in the margin marks the beginning of the *salawat* which is for Tuesday recitation. The title heading on the right page which marks the end of *Al-Hizb al-Awwal* is finely decorated against gold background.



geometric and vegetal motif, or the combination of all these elements. *Shamsa*, an exquisitely decorated medallion, is commonly found pairing the title page (*unwan*), colophon, and section headings; especially in copies produced in North Africa and during the Ottoman Empire. The medallion, frequently placed in the margin of the page, is usually decorated with palmettes and encircled with ornamented cartouches. More often than not, the section of the *salawat* in *Dala'il al-Khayrat* is specifically mentioned at the centre of (or next to) the medallion.

Illumination of the page comes in two types; the ornamentation of the entire double opening pages and of the headpiece, which is the decoration that is confined to the upper section of the page. Other than to add beauty, this ornamentation is intended to mark the category or section of the text. Copies of *Dala'il al-Khayrat* from Kashmir and Southeast Asia possess multiple decorated opening pages, denoting the beginning of the prayer section. Interlinear gilding is also employed on the text especially for the Kashmiri copies. Meanwhile, the Ottoman copies of *Dala'il al-Khayrat* employ a finely decorated heading at the beginning of the prayer. Towards the end of the 18th century, the Ottoman Empire starts to reflect influences from the west; Turkish rococo style had started to appear on the manuscript copies of *Dala'il*



Fig. 103: Gold roundels are used to separate between names of the Prophet (ﷺ).

al-Khayrat. Decorated borders with gold-stencilled floral motif are found decorating many pages of the manuscript, other than the use of flower garland as a section header.

Roundels and rosettes are the other types of decorative devices that mark the end of the sentences, and in case of Dala'il al-Khayrat, they are used to mark the end of each prayer as well as acting as a tool to separate the attributes of Allah and the names of the Prophet Muhammad (ﷺ). These markers are commonly, but not always, embellished in gold with black outline. In some other instances, these roundels are further decorated with small pointing in different pigments.

Above and beyond the utilitarian purpose of these decorative devices, these ornaments are undoubtedly intended for beautification. In many of the facing images of Makkah and Madinah, decorated borders were added. The borders are either painted with fine or bold gold lines; otherwise, illuminated headpiece are found beautifying the frame. Gold is also used to accentuate the illuminated representation of Al-Masjid al-Haram in Makkah and the Prophet's Mosque in Madinah. The Kaaba, domes, and the finial of minarets are often found embellished with gold.

وَذَرَيْتَهُ كَمَا صَلَّتْ عَلَيْهَا

إِبْرَاهِيمَ وَيَبَارِكْ عَلَيْهَا

مُحَمَّدٌ وَأَمْرٌ وَاحِدٌ وَذَرَيْتَهُ

كَمَا بَارَكْتَ عَلَى إِبْرَاهِيمَ

إِنَّكَ أَجْمَدُ فَجِذِّ اللَّهُمَّ

CHAPTER FOUR

A LIVING TRADITION

﴿النَّبِيُّ أَوْلَىٰ بِالْمُؤْمِنِينَ مِنْ أَنفُسِهِمْ﴾

"The Prophet has a higher claim on the believers than they have on their own selves".

(Surah Al-Ahzab: Verse 6)

قَالَ النَّبِيُّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ

"لَا يُؤْمِنُ أَحَدُكُمْ حَتَّىٰ أَكُونَ أَحَبَّ إِلَيْهِ مِنْ وَالِدِهِ وَوَلَدِهِ وَالنَّاسِ أَجْمَعِينَ"

The Prophet (ﷺ) said "None of you will be a true believer until I am more beloved to you than yourself".

(Narrated by Al-Bukhari)

Love motivates an attachment to the beloved. In the core circle of love of every Muslim lies the love of Allah. This is then followed by the love of His messenger (ﷺ). The Prophet Muhammad (ﷺ) was the best of mankind and the perfect example to live by. Even before his prophethood, the people in Makkah admired him for the truthfulness of his speech until he was given the epithet 'Al-Amin', the Trustworthy, by his kinsmen. During his lifetime, the family and companions showed the utmost respect, love and support towards the Prophet (ﷺ), to the extent that they were all ready to sacrifice everything for him (ﷺ). Equal admiration and high esteem were shown towards him (ﷺ) even by those who did not believe in his message. The earliest treatises by Abu Nu'aim al-Isfahani (d. 1037) on *Syama'il*, literary expositions of the Prophet's lofty qualities and outward beauty, and *Dala'il al-Nubuwwah*, the proofs of the Prophethood,

hold the accounts on the Prophet's noble genealogy, his qualities and miracles. Qadi 'Iyad, in his treatise entitled *Kitab al-Shifa' fi Ta'rif Huquq al-Mustafa* is exclusively devoted to the admiring description of the Prophet (ﷺ) (Shimmel, 1985). When his beloved wife, Aisha (رضي الله عنها), was asked about his character, she mentioned that his disposition (*akhlaq*) is as prescribed in the Qur'an. Notably, he was adorned with the best qualities and good manner; for instance, in his gentle utterance, and exceeding love for others. He showed compassion and mercy to his family and all people regardless of their backgrounds and beliefs. At the same time, he was a great leader with excellent leadership qualities. Historical records on various events during the lifetime of the Prophet (ﷺ) reveal his noble characteristics, among which are respectful, generous, caring and forgiving. He (ﷺ) did not only possess the exalted of moral characters but also advocate and encourage his people for that.



Fig. 104: The *Muqaddimah* (Introduction) of *Kitab al-Maulid al-Nabawi*, copied by Ibrahim al-Khulusi ibn Wud al-Jawi at-Sambawi in Makkah, dated 1633 AD / 1043 AH. These two pages explain the pregnancy and the birth of the Prophet (ﷺ) as experienced by his mother, in addition to the Prophet's physical appearance upon his birth.

The love towards the Prophet (ﷺ) is concerned with one's faith, befitting the fundamental of the Muslim proclamation of faith. In the *Shahadah*, Muslims declare the oneness of God and accept that the Prophet Muhammad (ﷺ) is His messenger. It is through him (ﷺ) that Allah sent his message of Islam to all of humanity. One of the ways to express love towards the Prophet (ﷺ) is by knowing and understanding the chronicles of his life account, including his birth and early life. Besides that, Muslims also need to learn about his prophethood and the lives in Makkah and Madinah until the final years of the Prophet's life. Thus, one may realise and comprehend the trials and difficulties that he (ﷺ) faced in order to bring Islam to us. Narratives of his life account can be extracted from various religious treatises, especially the *Sirah al-Nabi* (Life of the Prophet (ﷺ)) and numerous versions of *Kitab al-Maulid*, the book on the birth of the Prophet (ﷺ). Furthermore, Muslims must honour the Prophet Muhammad (ﷺ) as he was the best of creation.

Fig. 105: The 18th-century Moroccan copy of the genealogy of the Prophet (ﷺ) shows the relation of the two companions, Caliph Uthman ibn Affan (رضي الله عنه) and Caliph Ali ibn Abi Talib (رضي الله عنه) to the Prophet Muhammad (ﷺ).



In several hadiths, the companions described the look of the Prophet (ﷺ). Among which is narrated by Rabi'a ibn Abi Abd al-Rahman, "I heard Anas bin Malik describing the Prophet (ﷺ) saying, "He was of medium height amongst the people, neither tall nor short; he had a rosy colour, neither absolutely white nor deep brown; his hair was neither completely curly nor quite lank. Divine Inspiration was revealed to him when he was forty years old. The Prophet (ﷺ) stayed in Makkah for ten years and in Madinah for another ten years, while receiving the Divine Inspiration. When he passed away, he had scarcely twenty white hairs in his head and beard." Rabi'a said, "I saw some of his hairs and it was red. When I asked about that, I was told that it turned red because of scent." (Sahih al-Bukhari)

Weaved together with the invocation prayer upon the Prophet Muhammad (ﷺ), Imam Al-Jazuli described in great detail the Prophet's disposition and attributes, which have been represented in a highly poetical language. Taking an excerpt from *Al-Hizb al-Thani* (the Second Part) of the *salawat* in *Dala'il al-Khayrat*, the Prophet (ﷺ) is described as:

The man of the stalwart staff
The man who wore sandals
The man of argument
The man of sound reason
The man of power
The wearer of the turban
The hero of the Night Ascent
He of whom the gazelles sought intercession in articulate speech
He to who the lizard spoke at an open conference of the most learned
The devoted evangelist
The brilliant lamp
He who was pure and yet purified
The light of lights
The spreading dawn
The brilliant star
The trusty handle
The monitor of the people of the earth

(Contance E. Padwick, Muslim Devotions, 1960)



Fig. 106: The interior of a Qajar mirror case is filled with *Syama'il*, the characteristics of the Prophet Muhammad (ﷺ) and surrounded with the Verse of Throne (Surah al-Baqarah: verse 255).

The love for the Prophet Muhammad (ﷺ) has become an inspiration to many Muslim poets around the world to compose adequate verses of poetry expressing their love and affection to the Prophet (ﷺ). Hundreds of poems dedicated to the life, message and miracles of the Prophet (ﷺ) were composed in different languages, some of which were translated into different languages and some had influenced the authorship of the others. Hassan ibn Thabit al-Ansari (رضي الله عنه) was among the closest companions to the Prophet Muhammad (ﷺ). Besides his role as the scribe of the Prophet (ﷺ), Hassan ibn Thabit (رضي الله عنه) was the notable poet who first composed *madih*, a beautiful type of poetry to praise the Prophet (ﷺ). He praised the Prophet (ﷺ) through many of his attributes like beauty, pleasantness and kindness. In front of the enemies of Islam, Hassan ibn Thabit (رضي الله عنه) defended the honour of the Prophet (ﷺ) with his beautiful words. His poetry has spread throughout the world, has been memorised by thousands of people and chanted in social gatherings. Among the most prominent couplets by him that has carved his name as the poet of the Prophet (ﷺ) is:

وأحسنُ منك لم تر قط عيني وأجملُ منك لم تلِدِ النساءُ
خلقت مبرءاً من كل عيبٍ كأنك قد خلقت كما تشاءُ

*"My eyes have not seen more beautiful person than you
No women has given birth to a more beautiful person than you
You have been created without any weakness and blemish
As if you have been created as you wished to be created"*

(Diwan Hassan ibn Thabit)

Qasidah al-Burdah, composed by the eminent Sufi poet Imam Al-Busairi of Egypt, is regarded as the masterpiece in the genre of *Al-Mada'ih al-Nabawiyyah* (poem in honour of the Prophet (ﷺ)), which has spread across the breadth of the Islamic lands. Imam Al-Busairi himself is considered as the real pioneer of this genre of poetry (Muhammad Bukhari Lubis, 1983). Similar scenario developed in the Persian and Urdu literature. Although it is almost non-existence in the early period, *Na't* poetry, the term used to denote praise of the Prophet (ﷺ), has also become one of the genre in literature mastered by both urban and epic poets.



Fig. 107: The renowned poetry on the Prophet ﷺ entitled *Qasidah al-Burdah* by Imam Al-Busairi copied in 1526 AD / 932 AH. This copy had been commissioned by Sultan Shihab al-Din Ahmad III ibn Mahmud, the Bahmani ruler of the Deccan.

Next Page Fig. 108: The monumental genealogy of the Central Asian rulers traced their lineage back to the Prophet Adam ﷺ. The section of the lineage of the Prophet Muhammad ﷺ is highly embellished.

Another, yet most significant, way to show the love towards the Prophet Muhammad (ﷺ) is to mention him in abundance, through the recitation of *salawat*, the blessings and praise upon the Prophet (ﷺ). The Qur'an enjoins Muslims to recite the *salawat* and *salam* upon the Prophet (ﷺ) as mentioned in Surah al-Ahzab, verse 56 "Verily, God and His angels bless the Prophet: [hence,] O you who have attained to faith, bless him and give yourselves up [to his guidance] in utter self-surrender!". This very verse elucidates the greater blessing that has been favoured by Allah to all Muslims, which is the religion of Islam that was sent down through the Prophet (ﷺ). It was through him (ﷺ) that mankind was brought out from the darkness of ignorance to the light of knowledge. He raised the moral level of the people and adorned them with refine human civilisation (Tafsir Ibn Kathir). Allah, in this verse, has beautifully attributed the action of reciting *salawat* to the Prophet (ﷺ) as one of His Divine action and also the action of His angels, before calling the believers to follow. Furthermore, it shows the elevated status of the Prophet (ﷺ) and the honour in the act of reciting the *salawat*. Therefore, the inevitable demand for Muslims to recite the *salawat* is to show our gratitude and love towards him (ﷺ). In this very verse, Allah commands the Muslims with two things, first is to be attached to the Prophet (ﷺ) and adore and praise him, and the second is to pray for his well-being and security (Tafsir Ibn Kathir).

The understanding of this command of Allah has become one of the motives behind the compilation of Dala'il al-Khayrat by Imam Al-Jazuli. Realising the impact of the *salawat*, he himself practised and taught his disciples its value, significance and objectives. After the time of Imam Al-Jazuli, the tradition of reciting Dala'il al-Khayrat continues, in fact, until today. The recitation of *salawat* has echoed in different places around the world. Such tradition is perfectly grasped by the Muslim scholars as well as the commoners in the society. It is customary for the piously elders (*syuyukh*) to hand over the *ijaza* (a permission for reciting) on Dala'il al-Khayrat. In its linguistic context, the word *ijaza* means permission. Meanwhile, in the context of Islamic *Shariah* and *Tariqah*, *ijaza* technically refers to the permission to narrate. The ultimate purpose of *ijaza* is to establish a chain of transmitters (*isnad*) that goes back to the first transmitter or the author, in order to preserve the integrity of the text either through oral or written transmission. This classical tradition of acquiring and transmitting knowledge was initially developed in different fields of religious sciences, for example in the *Qiraat* (styles of Qur'anic recitation) and also the readings of the Prophetic Hadiths. During the process, the master (*shaykh*) will listen to the recitation of his disciples and make any

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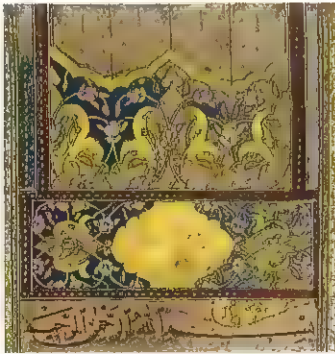
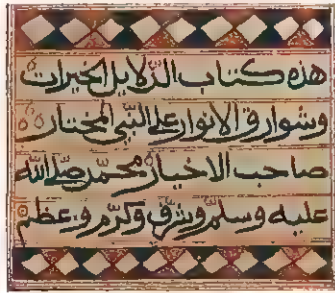
corrections needed. In addition, as in the case of Dala'il al-Khayrat, the master will emphasise on the *adab*, the manner of recitation – reciting from each section per day from Monday to Monday and concluding the session with a prayer. By obtaining the *ijaza*, it means that the person is qualified to read and lead his own circle of recitation. He may also become the reference in teaching the *salawat*. The continuous lineage of *ijaza*, that traced the chain of reading up to Imam Al-Jazuli sometimes appeared in copies of Dala'il al-Khayrat.

Throughout the centuries, the content of Dala'il al-Khayrat has been copied officially by many master scribes in the court ateliers and informally by disciples and learners of knowledge circles. In the late 18th century, the printed version of Dala'il al-Khayrat began to surface. Printed copies, especially lithographic versions, had started to be available in the market. Many prefer to carry a lithographed copy of Dala'il al-Khayrat than the modern printed copy as the former resonates the similarities to a manuscript version. Treasured for its contents, copies of Dala'il al-Khayrat are continuously produced across the globe until today. In the digital world that we live in today, audio versions are commonly found. Besides that, translation versions in different languages are also available.






Fig. 109: The Ottoman copy of Dala'il al-Khayrat, dated 1778 AD / 1192 AH includes the chain of *ijaza*, that traced back to Imam Al-Jazuli.

Criteria for identification of Dala'il al-Khayrat manuscripts

REGION	NAME OF THE AUTHOR	AUTHOR'S STATEMENT & TITLE	99 NAMES OF ALLAH	201 NAMES OF THE PROPHET MUHAMMAD (ﷺ)
NORTH AFRICA 	Available within cartouches	Available and highlighted	-	Available and ends with Rafi' al-Daraj
TURKEY 	Available and not highlighted	Available and not highlighted	-	Available and ends with Sahib al-Faraj
UZBEKISTAN 	Rarely available and not highlighted	Available and rarely highlighted	Rarely available	Available and ends with Sahib al-Faraj

DESCRIPTION OF THE RAWDAH	DUA AL-IBTIDA' (BEGINNING) AND DUA AL-KHATM (END)	DIVISION OF PRAYERS	ADDITIONAL TEXT	NUMBER OF MINARETS AND THE MINBAR DECORATION
Text highlighted	-	No specific days are mentioned	Qasidah al-Burdah	<ul style="list-style-type: none"> • Four minarets • Raised steps <i>Minbar</i> • No illustration label
Text not highlighted	Available	<ul style="list-style-type: none"> • Specific days are mentioned • Starts from Monday to Monday 	-	<ul style="list-style-type: none"> • Seven minarets • <i>Minbar</i> with marbled decoration and flag
Text highlighted	Available	<ul style="list-style-type: none"> • Specific days are mentioned, although not fixed from Monday to Monday 	Biography of Imam Al-Jazuli	<ul style="list-style-type: none"> • <i>Minbar</i> with plain steps and back portal

Criteria for identification of Dala'il al-Khayrat manuscripts

REGION	NAME OF THE AUTHOR	AUTHOR'S STATEMENT & TITLE	99 NAMES OF ALLAH	201 NAMES OF THE PROPHET MUHAMMAD (ﷺ)
INDIAN SUBCONTINENT 	Rarely available	Available but not highlighted	-	Available and ends with Sahib al-Faraj or Karim al-Makhraj
SOUTHEAST ASIA 	Not available	Available but not highlighted	-	Available and ends with Sahib al-Faraj
CHINA 	Not available	Available but not highlighted	-	Available and ends with Sahib al-Faraj

DESCRIPTION OF THE RAWDAH	DUA' AL-IBTIDA' (BEGINNING) AND DUA' AL-KHATM (END)	DIVISION OF PRAYERS	ADDITIONAL TEXT	NUMBER OF MINARETS AND THE MINBAR DECORATION
Text not highlighted	Available	<ul style="list-style-type: none"> • Specific days are mentioned • Starts from Friday to Friday 	-	<ul style="list-style-type: none"> • Varies from five to fourteen minarets • Smaller-sized <i>Minbar</i> with entrance portal and back
Text not highlighted	-	<ul style="list-style-type: none"> • Specific days are mentioned • Starts from Monday to Monday 	-	<ul style="list-style-type: none"> • Seven minarets • <i>Minbar</i> with front view illustration and and flag
Text not highlighted	Available	<ul style="list-style-type: none"> • Specific days are mentioned • Starts from Monday to Monday 	-	<ul style="list-style-type: none"> • <i>Minbar</i> has entrance portal and back, with flag

Glossary

C

Cartouche. Ornamental frame. A smooth area of wall enclosed in an ornamental frame in which inscription or heraldic devices can be inserted.

Catchword. The last word of the text on the verso side of the page, usually written on its own below the last line and repeated the first word of the next page, the recto side.

Chapter heading. Arabic works are introduced with specific terms. In *Dala'il al-Khayrat*, the chapter headings are introduced with *Al-Hizb*, *Al-Thuluth*, *Al-Rubu'* and so on followed by the number of that specific sections.

Chrysography. Writing in gold letters. Has its origins in the Byzantine period and appears mostly in sumptuous Qur'ans and deluxe copies of some non-Qur'anic texts.

Cloudband. A decorative motif from Ottoman art that was primarily used on Iznik pottery in the 14th and 15th centuries. The motif originated in Chinese art and appeared in Ottoman art as the successor of stylised cloud.

Colophon. A signing-off note or sometimes referred to as the tail of the text. In a manuscript, the final inscription contains details of the nature and origin of the text, as well as the writer's name, and the date and place of writing.

Copies. Refer to the manuscripts of the same text.

D

Diacritical marks. Letter pointing. In Arabic letters there are 15 pointed letters. Early Quranic fragments show pointings by means of dots.

Doubleure. The covering of the inner bookcover for the purpose of enhancing the bookbinding appearance and strengthening the cohesion between bookcovers and the text block.

F

Folio. A sheet in a manuscript in which the pages are numbered consecutively, while the front and the back covers are distinguished by letters -r and -v for recto and verso.

G

Gilding (*Tazhib*). An application of gold decoration in the form of ink/paint or gold leaf to the surface of a manuscript, to the stamped designs on leather binding (gilt stamping) and the edge of the book.

H

Headpiece. A decoration at the beginning of the composition or the head of a chapter or section thereof.

Hilye. Literally means ornament. A genre of an Ottoman Turkish literature dealing with the physical description of the Prophet Muhammad (ﷺ).

Hizb (plural *ahzab*). Originally refer to the subdivision of the Qur'anic text. The Qur'an is divided into thirty *juz*. Each *juz* is further divided into two *ahzab*.

I

Iconography. Pictorial representation. The word relates to a school of art history that concern itself with explaining and establishing the content of pictures. This tradition grew in the Middle Ages, when collections of paintings and objects were acquired on a scientific basis and the interpretation of ancient representations became important.

Ijaza. Certificates of transmission. It is a statement in which the author or teacher gives permission to a student or in which a student asks for and is granted permission to transmit one or more of his works.

Illumination. Known as *tazhib* in Arabic, it is an application of gold decoration in the form of ink/paint or gold leaf to the surface of a manuscript, to the stamped designs on leather binding and edges of the book.

K

Kashmiri-style illumination. An illumination style in which the framed border is adorned with delicate gold floral scrolling pattern on a dark blue background.

M

Madih. A genre of an ode written in praise of a king or a noble man.

Maghribi script. Form of a Kufic script developed in the western Islamic countries. Among the variations of the script are *al-Masbut*, *al-Mujawhar* and *al-Musnad*.

Manuscript. Refers to the handwritten text, either in the form of book, documents, decree, letter or others. It is written on paper, parchment, leather or leaves.

Medallion. A picture or relief (raised, three-dimensional presentation on a flat surface) in a round or elliptical frame.

Mihrab. A niche in the wall of the mosque oriented towards Mecca to indicate the direction of prayer.

Minbar. A pulpit reached via a stepped substructure in Friday mosques, usually to the right of the *Mihrab*, on which the Imam stands to deliver the *khutbah* (sermon).

Mosque lamp. Lamps made from glass, or metal which were used to illuminate mosques and in many instances were hung in large numbers in front of the *qiblah* wall.

Morocco binding. A later term used for all goatskin as a material in bookbinding.

P

Painted illustration. In contrast to painted decoration or illumination is a representational form of art embracing animal and human forms as well as buildings. Dala'il al-Khayrat is often accompanied by depictions of mosques in Makkah and Madinah.

Palmette. An ornamental form made up of palm leaf motifs in a symmetrical configuration.

Patani-style illumination. An illumination style with discrete arches on the three outer sides with repeating chilli pepper motif around the rectangular frames. The floral and foliate motifs are more organic and naturalistic.

Pendant-like finial. An ornament at the top, end or corner of a decorative device, come in a form of a pendant.

Polychrome. The term denotes the use of many colours, as opposed to monochrome or the use of a single colour.

Q

Qasidah. A poetic genre in the literature of the peoples of the Middle East as well as Central and South Asia. It is an ode in praise of an influential people.

R

Rococo motif. A style of European art from the 18th century, in which the characteristic decorative forms are profusely elaborate, asymmetrical and rich. The main decorative colours are gold, a mat light blue and pale pink.

S

Saz leaf motif. A plant motif, a twisting curved leaf, favoured in the Ottoman Iznik ware.

Separator marker. A decorative device serves to separate between two verses or sentences.

Shamsa. A decorative medallion in the image of the sun, used particularly as the central decoration of the frontispiece of a Qur'an.

T

Tailpiece. It is a decorative page or area, or panel around the end of the text and/or the colophon, sometimes aptly referred to as the tail of the text.

Teardrop motif. Decorative motif in the shape of a teardrop.

Terengganu-style illumination. An illumination style in which the text frames are completely filled with abundance

flowing floral and foliate motifs. The frames are adorned with undulating arches on its three outer sides. The whole double-spread page also has a second outer frame.

Text or work. Refers to treatises composed by an author, whether in prose or verse.

Text block. In this dissertation it refers to a block of text on the page (the body of the text). In general, it means the body of the codex, made up of quires that receive the text and that can later be sewn and attached to protective covers.

Title panel. A decorative rectangular or square panel carrying the title of a work. Sometimes come in a variety of roundel shapes.

Thuluth script. A type of six cursive calligraphy.

Tooling. A technique used in bookbinding whereby a design is made by various small tools. Like stamping, binding can be blind-tooled as well as gold-tooled.

W

Waqfiyyah. Marbled plaques of important monuments.

Wavelet. A decorative motif in a curved shape forming a wave pattern.

Z

Zawiyah. This term was used to denote small dervish monasteries. A religious man could live in one and be buried there too. As a result, *zawiyahs* often became memorials or shrines.

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